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TO THE PUBLISHER OF "THE ETUDE."



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THE ETUDE.

PHILADELPHIA, PA., JUNE, 1894.

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Musical Items.

HOME.

ANTHONY STANKOWITZ, of New York, gave a Piano Recital in this city, May 18th.

A WAGNER club has been formed in New York for the purpose of giving Wagner operas.

The library of the late Dr. Ritter, of Vassar College, is to be bought by the public library of Cincinnati.

NEW YORK is to have a season of German Opera next winter, under the direction of Walter Damrosch.

FIFTY thousand dollars is said to be subscribed for the series of Thomas Orchestral Concerts in New York.

MRS. H. E. KREIBEL, wife of the well-known author and critic, and herself a writer of high merit, died in New York, May 10th.

THIS has been a remarkable season for American successes abroad. These successes include pianists, vocalists, and composers.

THE sixth annual meeting of the N. Y. S. M. T. A. is to be held in Buffalo on June 26th, 27th, 28th. A fine meeting is to be expected.

MADAME CAPPIANI, well-known as a leading teacher of voice-training, has given up her work because of ill-health, and sailed for Italy.

FANNY BLOOMFIELD ZEISLER, Clementine De Vere Sapio, Mr. and Mrs. Lavin, Rheinhold Hermann, and Richard Burmeister have won international fame.

THE famous Cecilian choir of Poggio Memorial Church, Newark, N. J., led by E. M. Bowman, has severed its connection with that church in a body.

THE M. T. N. A. meets at Saratoga in July. Among those who have signified their intention of being present

are A. A. Stanley, Ann Arbor, Mich.; Arthur Foote, Boston.

THE Steiner collection of musical instruments containing many historically interesting features, which was exhibited at Chicago, and before that at Vienna, has received very distinguished honor in the publication of the official report of the Vienna exposition.

THE outlook for next season is a very prominent one. The Thomas, Boston Symphony, Philharmonic, and New York Symphony Orchestras; a season of German as well as Italian and French grand operas, with a host of visiting pianists, violinists, and other celebrities, will tend to satisfy the most exacting.

IT remains for America to distance all competitors. William Yancy, 60 years old, and a janitor in Chicago, has two complete voices. They are soprano and alto. A third voice is heard when he sings in a large room. He was examined by Dr. Carr, of the Chicago Medical College. He would be an acquisition to a church who was either penurious or poor.

A VERY ingenious musical puzzle by Dr. F. Zeigfeld was recently published in the *Chicago Inter-Ocean*. Eight measures from the most popular air of nine favorite operas are woven into seventy-two measures of a continuous composition. To solve the puzzle, these seventy-two measures must be so re-arranged that each of the eight original measures will be put together and the opera and composer's name given. It is a test of musical memory.

FOREIGN.

GILBERT and Sullivan are at war again.

MR. HAYDN PARRY, a well-known English composer, is dead.

PADEREWSKI is engaged upon an opera having a Polish subject.

IT is said a posthumous symphony by Glück has been found in Germany.

THE copyright on Wagner's "Parsifal" has been extended in Austria until 1913.

A CONFERENCE of German-speaking musicians is to be held this month in Nuremberg.

THE house in which Auber lived forty years has been sold. He died in this house at the age of 90 years.

THE 1000th performance of "Mignon" is to be celebrated in Paris by a gala night.

A TABLET in honor of Grotty is to be placed upon the house in Paris which was once his home.

RUBINSTEIN is playing either for charity or for the benefit of the students of conservatories.

NO coming before the curtain before the close of an opera is to be permitted at Dresden. A good move.

PRIZES to the amount of 8000 francs are to be given at a musical festival to be held during the exposition at Antwerp.

EGUEN D'ALBERT is reported to be engaged upon a tragic opera. Its appearance will be awaited with interest.

10,000 new songs (ready for music) have been registered with the Author's Society in France. Plenty of inspiration there.

THE Wagner Museum of Nicholas Oesterlein, comprising 15,000 works and documents relating to Wagner and valued at \$22,500 is offered for sale.

PROF. SPITTA, a well-known author and lecturer, died in Berlin in May. His "History of Romantic Opera" was completed only a few days before his death.

At the recent performance of Verdi's opera "Falstaff" in Paris, the venerable composer was repeatedly cheered, and it was announced that he would be presented with the Legion of Honor.

THERE is on exhibition in the National Museum at Naples a discovery which a writer in *Musical Opinion* conceives to be a "connecting link between the Pandean pipes of pastoral age and the perfect organ of to-day.

A COMPLETE list of new operas produced in Italy or by Italians during the past year numbers ninety-two. Twenty-five of them are limited to one act. They are divided into four classes—"buonissimo", "buona", "mediocre", and the last class which was practically hissed off the stage.

LEONCAVALLO went, at one time, to hear his "Pagliacci" given. As he was unknown (as he thought), he decided to have some fun with an enthusiastic lady near him, and began to criticize his opera severely. He named one motive as being taken from Beethoven, another from Bizet. In short, he tore the whole thing into shreds. The next morning he read his conversation in the paper, headed "Leoncavallo on his 'Pagliacci'." He had been beaten by a lady reporter.

A BILL for the registration of music teachers in England has been drafted. It creates a council of forty members, drawn from the universities, the great schools of music, etc. Bona-fide teachers are given a year to enroll. They must, however, either pass an examination, or hold certain musical degrees. Only registered musicians can recover fees and salaries in a court of law, and schools are required to employ only registered musicians. It can be seen that its provisions are very severe. The bill is not expected to pass.

—Meyerbeer, the great and rich composer, was at a loss for a ballet subject when he meditated his immortal "Prophete." One day, when he was reading a book of travels in Holland, he found a chapter on the passion of the Dutch for skating. "I have it!" he exclaimed in the Berlin dialect, of which he was an acknowledged master. Having fortified his nerves with copious draughts of Amsterdam gin of the finest quality—he thus combined local color with stomacheric pleasure—he practised diligently on roller skates for twelve hours in the court. No one was during this time, admitted to his presence except faithful Alphonse, the *concierge*. The second day Meyerbeer did not stop. He seated himself at his desk immediately, and, without stopping to remove his skates, he wrote at a dash the superb "Ballet des Patineurs." The skates still remain in possession of the family.

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PHILADELPHIA SUMMER MUSIC SCHOOL.

BEFORE the next issue of THE ETUDE is in the hands of our readers the Music School will be in progress, therefore this will be the last public announcement made. In addition to the information given out in last issue the following may be of interest:—

Wm. H. Sherwood, the piano virtuoso, will give two recitals during the second week. Emil Gastel, the vocalist, will give a series of song recitals.

Dr. H. G. Hanchatt, of Brooklyn, will give two illustrated and analytical lectures a week, at which many of the great works of Beethoven, Schumann, and Chopin will be heard. E. M. Bowman, President of the M. T. N. A. and A. C. M., will lecture on July 9th. On Sunday evening, July 1st, an organ recital will be given by A. W. Borst at the church corner of Twenty-second and Chestnut Streets. At this recital there will also be some vocal numbers and an address.

Emil Gastel will give a series of song recitals embracing the best of all composers.

In the circular issued the lecture of Richard Watson Gilder, editor of the Century Magazine, on "Lincoln" has been announced for July 7. It should be June 30th, the Saturday evening before the opening of the School. On Sunday morning, July 1st, the Rev. Edward Everett Hale will preach to the students of the University Extension and Summer Music School, at the First Unitarian Church, Twenty-second and Chestnut streets. Dr. H. A. Clarke will have charge of the music. Those who desire to assist, will report to him in time for rehearsal, Saturday evening, June 30th.

It is quite important that all who intend to be with us sign the enrollment blank which we have prepared. This does not commit the signer in any way, but enables us to make all necessary preliminary arrangements.

In order to start off with a full day of teaching and lectures on Monday, July 24, as many as possible should register on the Saturday before. Board is generally taken full four weeks by the week. By starting on Saturday it will make full four weeks to the close of the School.

All those contemplating attending some of the lectures of the Summer Meeting of the University Extension Course can receive full information from Dr. E. D. Devine, corner Chestnut and Fifteenth Streets.

We have prepared a list of boarding places which are located near the University Buildings. The price of board and room ranges from \$4.50 to \$7.00.

The best plan to get settled would be after arriving at the depot in Philadelphia to take either a cab or the street cars to the University. The street cars pass directly from all the R. R. depots to the University of Pennsylvania.

The stopping places being all near the University grounds it will be well to visit some of them before deciding. However, all the parties are reliable, as they board the University students during the rest of the year. After a stopping place is secured, baggage can then be delivered. We will be ready after 9 o'clock a. m., Saturday, June 30th, at the University Building, to arrange studies and classes.

There will be no classes on Saturdays. Those days will be devoted to excursions to places of interest near the city.

Pianos can be rented by the hour at the University, or exclusive use can be had. We have arranged with Steinway & Sons to supply all pianos, including eight Concert Grand. There are thirty rooms in the University in which pianos can be placed for practice.

We have not mentioned all the attractions we propose giving the students. Many are not yet definitely settled, but all the teachers announced will be in attendance, and quite a number more in Voice, and Clavier, and Technicon Departments. It is our aim to give all who attend the greatest educational advantages ever offered. In order to improve these advantages it is advisable not to spend too much time for private lessons and practice.

CONCERT PROGRAMS.

The Pupils of the Ureline Concert, Chatham, Ont.

"Priest's March in Athalia," Mendelssohn; Cantata, "The Annunciation," Inst. Solo, "Galop de Bravure," Schulloff; Inst. Trio, "March of the Videttes," Engel-

brecht; Cantata, "There were Shepherds Abiding," Carr; "Count on Me," two pianos, Jacoby, Dressler; Inst. Trio, "Martha," Flotow, Beyer; Gavotte, Sleson; Vocal Solo, "Calvary," Rodney; "Hallelujah Chorus," Handel.

Pupils of Augusta Long, Reading, Pa.

"Invitation a la Danse," 4 hands, Weber; Trio, "Air de Chasse," Czerny; Trio, "Gallop," Streablog; Duet, "Merry Making," E. Neumann; Trio, "Minuet E-flat," Mozart; "Sunday Chimes," Franz Behr; "Blind Dance," Theodore Moelling; "Eine lustige Schichtenfahrt Polka," 4 hands, J. E. Hummel; "The First Violet," Ferd. Chopin; "C. Zingara," C. Böhm; Adagio from Sonata Op. 2, No. 1, Beethoven; "Impromptu," A-flat, Chopin; "Valse Brillante," A-flat, 4 hands, Moszkowski.

Knox Conservatory of Music, Gatesburg, Ill.

"Allegro assai, from Sonata," Op. 57, Beethoven (1770-1827); "Allegro from Italian Concerto," Bach (1685-1760); "Norwegian Dance," Wm. Basse; "Silver Spring," Wm. Mason (1829); "Romance in F major," John Orth; "Op. 84, No. 1, Moszkowski (1854); "Sonata," Op. 7, Grieg (1843); "Nocturne," Op. 69, Rubinstein (1840); "Petite Valse," Op. 6 (for left hand alone), Arthur Pote (1853); "Marzucca, Caprice," Edward MacDowell; "First Movement from Concerto in G minor," Mendelssohn (1809-1847).

Sacks' High School of Music, St. Louis, Graduating Pianoforte Recital.

"Heroic March" (two pianos), Camille St. Saërs; "Concert Walz," Op. 8, Joseph Wieniawski; "Kamennoi Ostrov" (the name of a summer resort in Russia), Anton Rubinstein; "Soiree de Vienne," No. 6, Schubert-Liszt; "Nocturne," F. Mjor, Robert Schumann; "Witches' Dance," Edward A. MacDowell; "Cradle Song," Frederic Chopin; "Study on Black Keys," Chopin; "Romance," N. B. Rader; "Procession," Edward Grieg; Concert Piece, Carl Maria von Weber.

Benefit Concert under the Leadership of Theodore Thomas, assisted by the Chicago Orchestra, given for Miss Laura Sanford (aged 13 years) and Miss Fanchon H. Thompson (Pupils of Miss Amy Fay).

Overture, "Fingal's Cave," Mendelssohn; "Capriccio Brilliant," Op. 22, Mendelssohn. Laura Sanford; (a) "Dance of Happy Spirits," (b) "Dance of the Fairies," Orpheus, Gluck; Recit. and Aria, "Che Faro," Fanchon H. Thompson; Finales, "Prometheus," Beethoven; "Eggle," Tschickowsky; Songs, (a) "The Quest," Eleanor Smith; (b) "Chanson Slave," Chaminade, Fanchon H. Thompson; Piano Solos, (a) "Etincelles," Moszkowski; (b) "Berceuse," Chopin, Laura Sanford; "Suite No. 1, Peer Gynt," Grieg; 1. "Morning," 2. "Aase's Dance," 3. "Antar's Dance," 4. "In the Halls of the Mountain King."

Pupils of Mrs. Annie Horton Smith, Lamberville, N. J.

Duet, "A Little Story," Enke; (a) Waltz, (b) Humoresque, P. Scharwenka; Duet, "At Evening," Low; First Violeta, Rohde; Spanish Music, Ravenna; Sky, (c) Cradle Song, (d) Melody, Mason; Boat Song, Reynard; Hungarian Rhapsody, X. Scharwenka; "If I Were a Bird," Henselt; (a) Andante, (b) Waltz, Tschickowsky; "Will o' the Wisp," Jensen; Duet, Polonaise, P. Scharwenka; Dance of the 18th Century, Durand; Hunting Song, Rheinberger; (a) Sweet Dreams, (b) The Lark's Song, Tschickowsky.

Given by the Pupils of Miss Fidelia A. Lester, Greencastle, Ind.

Overture, "Poet and Pasant" (two pianos), Von Suppe; Piano Solo, "Adela," Kieselhorst; Piano Quartette, "Marcia from Divertissement," Op. 64, Schubert; Piano Duet, "Peer Gynt Suite," Op. 46, Grieg; Vocal Solo, "The First Little Star is Awake in the Sky," Kant; "Trameters (two pianos), Schumann; Piano Trio, "Pizzicato," Delibes; "Au Revoir," Lichner; Piano Solo, "Shadow Song from Dinora," Meyerbeer; Piano Duets, "Madrid," "Valencia," Moszkowski; Piano Trio, "Tancored," Rossini; Overture, "Martha," Flotow; Piano Duet, "Song," Mozart; Vocal Duet, "I Would That My Love," Mendelssohn; Piano Quartette, "Bridal Chorus," Lohengrin, Wagner; "La Baladine" (two pianos), Lyseberg.

Pupils of Miss Beckmann, Kenton, Ohio.

Piano and Organ, "Festival March," Gounod; Song, "My Little Love," Hawley; Piano duo, "Funeral March of a Marionette," Gounod; Piano and Organ, "Hymn to St. Cecilia," Gounod; Vocal, "Dreams," Schira; Piano, "Lullaby," Seeling; Vocal, (a) "Sleep Little Baby of Mine," Denese; (b) "I am Titania," A. Thomas; Vocal, "Easter Eve" (Piano, violin, organ accompaniment), Gounod; Social Pastor (two step), L. D. Snodgrass; Violin and Organ March, "Religious" from "Lohengrin."

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TRADITIONAL BEETHOVEN PLAYING.

BY EDWARD BAXTER PERRY.

II.

But if not with Beethoven himself, with whom did these so-called traditions originate? Was it with the first great public interpreters of his works, who introduced them to the world of concert-goers and so earned the right to have their readings respected? Who was the first, most enthusiastic, courageous and efficient champion of Beethoven's piano works? Who did most to introduce them to the concert audiences of Europe, to force for them first a hearing, then a reluctant recognition? Who first and often dared to present Beethoven's serious chamber music to the frivolous sensation-loving Parisians, and to risk his unprecedented popularity with them upon the venture? Who but Franz Liszt! For nearly two decades, during the whole of his phenomenal career as a virtuoso, the vast weight of his musical influence and example, the incalculable force of his fervid, magnetic personality and his inexhaustible resources as an executant were all brought to bear in behalf of his revered Beethoven, in the effort to render his best piano works familiar and popular with the European public. It is safe to say that during that period Liszt introduced more Beethoven sonatas to more people than all other pianists combined. He then established such traditions as there may be regarding the proper interpretation of these works; and surely, no one who has heard him play, no one who is even slightly familiar with his life, characteristics and art ideals, will think for a moment of classing him with the conservative school, with the inflexible puritanical adherents to out and dried theories, and the cold dead letter of the law, as represented by the printed notes.

But we are told that precisely these printed notes and signs should be our only and all-sufficient guide. We are commanded to stick to the text and not to presume to take personal liberties with so sacred a thing as a Beethoven composition. I wonder if the advocates of this idea, which does so much credit to their bump of veneration, and so little to their artistic insight, ever took the trouble to examine the text of these same Beethoven compositions in the earliest editions, as they came first from his own hand; and if so whether they noticed the conspicuous absence of marks of expression. When they urge that Beethoven probably knew best how his works should be rendered, and that we ought to follow exclusively and religiously his indications, do they know how very few and inadequate these were? So few in fact, that if only those given by the composer are to be observed, even the most rigid of our sticklers for classical severity are guilty of the most flagrant breaches of their own rule. Are we then to suppose that Beethoven wished his music played without varying expression, on one dead monotonous level? Not at all, but simply to infer that like many great composers, he felt such indications to be wholly unnecessary, and was far too impatient to stop for such mechanical details. To him, his music was the vital utterance of the intense life within. The meaning and true delivery of each phrase were vividly, unmistakably self-evident, needing arbitrary marks of expression as little as a heart-felt declaration of love or outburst of grief. He rightly assumed that to be played at all as it should be, such music must first be felt, and that visible marks of expression would be as needless to the player with intuitive comprehension, as they would be useless to the player without it. Just as Chopin omitted the indication "tempo rubato" from all his later works, declaring that any one who had sense enough to play them at all would know that it was demanded without being told.

True, Beethoven's works have been edited well-nigh to death since his time, but of course without his sanction or revision, and as no two editions agree, who shall decide which is infallible? And why, I ask, is not the audible interpretation at the piano of a Liszt, a Rubinstein or a Paderewski, just as likely to be legitimate as the printed interpretation of a Bulow or a Lebert? Has not one artist as good a right to his conception as another? And in heaven's name what possible reason is there for assuming, in regard to an intensely emotional composer and player, like Beethoven, that the coldly, stiffly scholastic reading of his works is more in accordance with his

original intention, than a more warm and subjective one?

Moreover, even if there were a complete, corrected, authorized edition of Beethoven, carefully revised by the composer himself, any one who has ever written out, proof-read and finally published the simplest original composition, knows well by experience how utterly impossible it is to indicate definitely, with our imperfect system of marking, just how each strain should be rendered. A general outline of the whole effect desired can be given, but try as we may, all the more delicate shades, the finer details of accent and inflection, must always be left to the taste, insight and temperament of the individual performer; just as the intelligent reading of a poem depends upon much beside an observance of the punctuation marks. It is not within the limits of human ability to edit a single period of eight measures so perfectly that no variations or mistakes in the interpretation are possible.

In view of these facts, I am bold enough to maintain that there is no such thing as an absolutely correct, inflexibly to be followed, traditional rendering of any single Beethoven composition. It might be said of Beethoven, and in fact of any great composer, as apply as of Shakespeare, that he is always on the level of his readers. Those possessing neither natural nor acquired appreciation for the best music, will find in Beethoven nothing but a series of unintelligible and more or less disagreeable noises, like Humboldt. Those who by nature, training and habit of mind are fitted to perceive and enjoy only the physical and intellectual elements in tonal art, its sensuous effect upon the ear, its rhythmic movement, its ingenious intricacies of structure and symmetry of form, will seek and find, and if they are players, will emphasize in Beethoven only these factors, and will vehemently protest that there is nothing else there and that any attempt to find or introduce anything else, is presumptuous and morbid. But those to whom music is the artistic medium for the expression of the strongest, deepest, and best of human emotion, who demand that every strain shall come fresh and warm from the heart of the composer, and speak directly and forcefully to the heart of the hearer; those to whom the brain, no less than the hand, is a servant to that higher, subtler ego, we call the soul, and form and technique alike mere vehicles for soul utterance, will strive with humble, self-abnegating fidelity to read between the lines of the printed music, that unwritten, unwritable spirit of their composer; will infuse for the moment their own pulsing revivifying life into the symbolic forms, till they glow with at least a faint suggestion of their original warmth and vitality, as when freshly born of the passion and the labor of genius. These alone can give us, in the light and truth of spiritual intuition, the only approximately traditional Beethoven playing.

FLYING SEED.

MUSIC, when thorough in time, detail of expression and execution, is not alone beautiful; it also disciplines the mind better than any other agent. It awakens the mental and moral faculties, the love and appreciation of the beautiful, sharpens the perception, suggests the necessity of conscientious attention—in short, teaches to do what is right.

But we hear players and singers, far advanced in general facility, who pay no attention to different note values or the prescriptions of phrasing and expression, thus giving evidence of inaccuracy and carelessness of practice; indeed, of an utter absence of discipline and training. They loudly proclaim that they have derived no good from their musical practice.

Music, made in that way, is discouraging and demoralizing (we hear much of it in the parlor), and at best a very common "ratle," amusing to some and offensive to others.

Young pupils (and old, for that matter) should be made to count, and every opportunity should be sought to make them practise for four or eight hands, the teacher conducting. If frequently occurs, especially in synopacted time, that the conductor's baton makes the performance perfectly easy by silently applying the straight beats which the music does not contain. A clear sense of what synopacted time really is, is thus developed without difficulty. The soloist, notched down by the requirements of another or several more players, is not sufficiently reminded of the necessity of correct time, and is not likely to make so good a musician as if he were in the habit of taking part in concerted music.

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The name of the compiling editions of Chopin's works is legion. Many of these editions are incomplete in one way or another; few claim the proud distinction of being (even as far as they go) truly faithful transcripts of the great master's original conceptions and intentions. Traditional tastes concerning details of interpretation are apt, especially after the lapse of nearly half a century, to become not only vague, but fixed to a greater or lesser degree by individual temperament and bias. Further information gathered at second hand can never bear the same convincing weight as testimony from the master's own words and writings. Even Klindworth, whose Chopin edition is as justly praised, never heard Chopin play at all; he could not drink at the fountain head, and had to perform to make up for this great lack by an assiduous collection of printed and manuscript sources and hearsay evidence, aided, it must be admitted, by his thorough musical and special pianistic training, and by indisputable natural gifts.

Carl Mikuli, the editor of the present edition, enjoyed the inestimable advantage, during a four-years' sojourn in Paris, of receiving instruction from Chopin himself, studying the piano-works under their author's personal supervision, the painstaking character of which is evidenced by the numerous marginal notes, etc., written by Chopin's hand in Mikuli's student-copies of his music. The latter's own works discover him to be a pianist and master of high aims and fine attainments, yet not possessed of a personality so pulsant as might perhaps lead him, however unconsciously, to obscure by any veil of individualism the original lustre of Chopin's genius. There is no reason to doubt that his edition of these compositions is a clear and undistorted reflection of that master-mind. The very fingering—and Chopin's technique marks an era in pianoforte-playing—is given in accordance with his express directions. It is unnecessary to dilate on the important influence which a correct fingering exercises on phrasing and general expression.

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BY

GRACE S. DUFF.

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FROM A TEACHER'S NOTEBOOK.

BY C. W. FULWOOD.

If necessary to give a pupil the same lesson again, add some new work, if it be ever so little; it will take the edge of the discouragement and tedious routine off the repeated lesson. And do not fail to constantly review past work; always keep from two to a dozen pages in review.

In teaching young pupils a new lesson use a card to cover all but one measure, so throughout the brace. Often the sight of so many notes confuses the eye and mind. If they are allowed to see but one bar at a time it concentrates their attention and simplifies the work.

It cannot be too often repeated, the well-trying plan of requiring pupils to go over a new lesson with each hand alternately.

Never teach both clefs at the first lesson. Better proceed slowly according to the old rule, viz.: "One thing at a time."

Require pupils to memorize the scales, and a few simple rules will facilitate this work; as, for instance, in majors, with sharps, fourth (German) on new sharp descending, as often the most difficulty is in playing scales descending. In majors, with flats, thumbs on Cs and Fs, both ascending and descending.

Teach technique by explaining the different kinds of touch, in simple language, and showing pupils how the different muscles of the hands and fingers work to produce same. In short, show that the hand must direct the fingers.

A GRADUATED QUACK.

BY JULIE GONZALEZ.

A REMARK in a recent number of the *ETUDE* brought to my mind an incident illustrating the effect on some people of the holding of that bit of paper called a diploma from some conservatory or school of music.

A few years ago, on being banished from my professional work, I decided to spend a few months in a pretty Western town among friends. I don't know how it came about, but suddenly one day I realized the fact that I was teaching a large class gathered by those simple words, "One more won't matter." When my vacation (?) was ended and I was preparing to leave, a tall, unmusical looking young lady paid me a visit. "Is this Mrs. —?" "Yes." "And are you going away?" "Yes." "And leaving a large class?" "Yes." "Oh! with a sigh of relief; 'I want your class.' The bomb had burst. I was somewhat shaken, but recovered breath and inquired had she ever taught. "No, but I am a graduate from such a school in Chicago." She named a school where dozens of "graduates in music" are turned loose each year, and hastened to add,—"I want a good paying class." I asked what method she intended using, I myself making a specialty of Mason's, although educated abroad. "Oh! I know all of 'em," answered my lady. In despair, I asked her to play something for me. "Not to day; I've no music with me." Having almost everything a pianist is expected to know in my music room, I offered to remedy this trouble, but her hands were cold; ('twas October), and, any way, she didn't feel like playing to day. I suggested she call again to play for me, and inquired what style of composition she most admired, and a toss of the head brought out these words, "Mendelssohn's Spring Song is what I always play." Poor Mendelssohn! how I pity him could he hear that dainty bit played by those hands. And now she would go. If I'd just write her a list of my pupils she'd go call on them to-day. I protested, "I cannot give you their names and let you go to them from me, for not one but would take a recommendation from me, and I cannot induce you, knowing

nothing of your ability for work,—only play a scale for me that I may see what material I have to indorse." My lady waxed warm and demanded, "Was not that diploma enough for any one?"

She departed without the list, but said she'd call on every one she could, which she proceeded to do, and to each one who requested information as to methods or invited her to play she returned the same answer that she would let them see and know when she had her class organized. She called several times, each time refusing to play, but asking for that list.

Two people promised to study with her, and she left town in deep disgust to find a place where "a graduate would be appreciated." I hope she has succeeded, for there are people who consider a graduate in music capable of everything, on the same principle of the woman who "always supposed Beethoven was a great musician, but I just read that he never graduated from any school."

Ye gods, look down in pity and hasten the day when the masses will understand the infinite length and breadth of the divine art.

SOME PROULHAR CONCERNS.

BY GEORGE BRAYLEY.

CONCERT combinations in these modern times are often of a very curious character, but possibly there is nothing in the present age that will equal those that history records.

Louis XI desired at one time to have a concert of pigs, and asked his Master of Music, Abbe du Baigne, to give him such a concert; so the Abbe got a number of those animals, of different ages and sizes, and placed them in a tent, having in front a table like the keyboard of a pianoforte. As the keys were touched they moved certain pins which stuck into the poor pigs, who gave, in consequence, many-voiced grunts and squeals.

Playing the violin is sometimes supposed to partake of the cat nature, but an orchestra of cats is something out of the ordinary. Philip II of Spain, when at Brussels, in 1549, had the especial privilege of listening to an orchestra made up of such material. A bear was seated in a large car which had a representation of an organ, but instead of pipes had twenty cats; of different sizes, shut up in small cages, with their tails out and attached to the register of the organ, so that as the bear pressed the keys the tails of the cats were pulled and the poor felines set up a great howling.

Perhaps Louis XIII would have been so impressed if he could have attended a modern ball-room as he was in 1611 when he granted several new privileges to the corporation of musicians. Two of the members got into disgrace on some occasion and were deprived of half of their appointments. In their distress they applied to Marsin, his buffoon, who told them to dance in a masquerade before the King, each of them being only half dressed. "What does this mean?" said the King. "Sire," they replied, "it is because those who have only half their appointments can only go half dressed." What they desired was granted without delay.

Many have heard of the "Farewell" symphony of Haydn. The reasons for its composition were that Prince Esterhazy had for some cause dismissed all his band except Haydn. He, not liking to part with his associates, composed a symphony in the last movement of which each performer, as he completed the music allotted to him, put out his candle and quitted the orchestra, leaving the first violin to play about twenty-two bars by himself. The Prince was angry at this curious arrangement, and sent for Haydn to know the meaning of it. Haydn said he wished to show how little use one performer was, and the band was restored to its appointments.

In the time of Charles IX a double bass player gave concerts with his instrument in which a young man sat inside and sang the treble, while the performer, Granier, played the bass part on his big instrument, at the same time singing the tenor, thus forming a trio.

Francis I of France originated the style of music called chamber music, and used it in connection with the music of his chapel. He sent a band to Solymán, the second Emperor of the Turks; in 1549, who, having heard them three times, caused all their instruments to be destroyed, and, after making them handsome presents, sent them out of the country on pain of death should they return, fearing that his people might become enervated by hearing them, and thus suspecting that Francis had some scheme to divert them from the business of war.—*Leader*.



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WHAT CAN BE LEARNED FROM COPYING MUSIC.

BY THOMAS TAPPER.

THERE is no small educational gain to be derived from doing in music what the art students of painting do in the great studios and galleries—copying masterpieces. The real object is to learn from contact. One may look at a Del Sarto portrait and learn much about it, but if one paints from the original one gets close to every phase of it. It may be said at once that music masterpieces may not be copied in a parallel manner. It is true. Let us see, however, just what one may do with them.

In our early education in language the hand is certainly of great assistance in impressing words upon the mind. Further than this, the written idea is the more firmly fixed; by writing it we are brought closer to it. Yet again, in favor of writing, when once we possess the ability we are able to experiment in expressing ourselves. Hence, the mechanical ability known as penmanship, however crude it may be, is certainly an outlet for thought if we care to embody it in positive form for further consideration. It is also easy to see that penmanship is a stimulating process which requires us to cultivate other powers which render penmanship itself a more ready and potent aid in the uses to which it is put. Among the simplest of these are the processes connected with writing in its somewhat broader divisions, such as sentence structure, paragraphing, thought sequence, and the objective point in the writing. As writing brings us nearer to our thoughts, it must necessarily make expressed thought somewhat clear—clear enough, at least, to take on expression. This much of clearness is certainly no little, for our habit seems to be not to think in clearly defined outlines.

I will not say that penmanship in music will do even more for one than in letters, but I think it is stating a great deal when I say that it will do as much. Considering the question from the simple standpoint of discovering what is actually learned by music-writing or by music copying, we see that after there have been discovered the simple rules governing note-grouping, note-economy (which means that the fewest notes possible shall express the most in meaning), we discover that careful copying begins to reveal structure to an intelligent student, and that this structure becomes the more solidly fixed in the mind if every item of it be gone over, brought into contact with a thinking mind which is ever on the alert to discover what underlies the subject it engages itself upon. It will be seen also that there can be no greater aid to sight-reading. To copy one must see the music, one must go over it slowly, and one must see the connection of parts. Why we read our language easily after a while is because we begin to deal with it slowly; and why so many of us read our music badly even after a very long while is because we will not deal with it slowly. As intelligent music-writing is a slow process, it will aid us greatly in reading. If for this alone a great deal of copying would repay one well.

Polychronic works, such as the Bach Sinfonias, contain such movements of the eighteenth century writers, and especially the masterpieces of fugue writing, are the best material for this practice. First of all, the student learns the value of each voice part as an individual item in the structure, the plan of voice combination is revealed, the harmony resulting from the combination of melodies is made evident, and one learns to appreciate the exquisite art that underlies the melody in the form of harmonic succession.

It may be said that careful playing will reveal all this; but it may be replied that the average pupil cannot play a work slowly enough and in detail to get well into it. But besides these advantages, music-writing is useful knowledge in itself. As one copies or writes, one learns to hear, and the process is so slow that one learns to hear with absolute precision. A little time will convince that there is surprisingly much to be learned by this simple practice. It is remarkable what is revealed which we do not see in the contact we have with music in playing.

It is quite the same with poetry. To know a sonnet

well write it many times; it is different every time, and every time it grows in beauty. One need not say that the gain from doing in this or any other practice lies not so much in the doing as in the spirit with which one does it. Copying for fifteen cents a page is one way; to find out all the page means is quite another way.

A CHAT WITH PADEREWSKI.

THE first thing that strikes the eye as one enters Paderewski's salon, writes a Paris correspondent of the *Westminster Budget*, is a table standing by the Brard pianoforte, on which lie an amusing assortment of cigarette-cases in all styles, the majority being in silver. After you have studied these you notice the large pictures in oil of Paderewski himself, then the quantities of flowers in handsome baskets tied up with bright ribbons, the gifts of lady admirers. Paderewski is seldom up to time—so that before he will have come in you can notice everything—the silver wreath, photographs, pictures, busts, bibelots.

Paderewski has been working on an opera, and one of the first questions I put to him was concerning this. "Yes," he replied, "I am very busy on it, and very interested in my work. The libretto is by a countryman of my own."

"The subject? and your librettist?"

"Polish, but," he continued smiling, "I do not wish it made known—yet—"

"The libretto is by yourself?"

"No," he replied quickly. "It is not, I assure you. It is written in German."

All the time I was talking to him Paderewski kept his hand over his left eye, but he insisted that nothing very much was the matter with it.

"It is a little fatigued from writing on my score—nothing more. My arm it is that gives me some trouble," he said, "and I am only playing now when I must. I do not think I will play before next May, when I shall play my own *Fantasia* for piano and orchestra at the Polish Festival. However, I have other engagements—my recitals here in Paris—which I suppose I will give."

"Are you nervous when playing?"

"I am horribly so, and no matter how often I play it is always the same. I think every artist is; the mere fact of knowing a great audience waits on your labors is enough to shake all your nerves to pieces."

"Were you a wonder kind?"

"Well," said Paderewski thoughtfully, "I suppose so."

I was anxious to test the truth of certain romantic stories concerning Paderewski's choice of a career. He brushed them away at one fell swoop. "I was a professor at Warsaw Conservatoire," he told me, "and I had to work awfully hard. Previous to this I had made a concert tour in Russia. In Warsaw I gave lessons from morning till night. It was not interesting. In fact, it was slavery. One day I asked myself why I followed such an arduous profession, and so I decided to go to Lechietzky, at Vienna, and become a performer, since in that way I would work hard a few years and afterward have a life of ease, to be idle, or devote myself to composition as I pleased."

Speaking of the pianoforte as an instrument of study, Paderewski said: "It is at once the easiest and the hardest. Anyone can play the pianoforte, but few ever do so well, and then only after years and years of toil, pain, and study. When you have surmounted all difficulties, not one in a hundred stops there. Your audience realizes through what labor you have passed. Yet they are all capable of criticizing and understanding what your playing should be. Anyone who takes up pianoforte playing with a view to becoming a professional pianist has taken on himself an awful burden. But," added he, "Polish virtuosos, with a smile, 'better that than the drudgery of giving pianoforte lessons. The one is only purgatory, but the other—hell!'"

I got Paderewski on the question of schools in regard to pianoforte playing, especially the Bulow school, which may well be called a school of pianoforte philosophy. "In my opinion," said Paderewski, "all theoretical reasoning in pianoforte teaching is a mistake, for when you have reasoned out an effect you have lost that over which you reasoned. You must teach the students to feel. Bring in the cold light of reason, and you lose the bright light of poetry."

Rubinstein taught and teaches very much in this fashion. Often when a pupil inquired how a passage should be played—so or so—he replied, "Why, as you please; decide that for yourself. If the sun shines, play it the way. If it rains, play it the other way. Is that what you mean?" I asked Mr. Paderewski.

"Precisely," replied Paderewski quickly. "There must be no hard and fast rules. All must depend on the mood and the atmosphere."

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83. When is a cord said to be in *close position*?
84. " " " *open position* or *dispersed harmony*?
85. In another sense, to what does the *position* of a chord refer?
86. What are the various positions of a common chord, or triad?
87. What are the strongest triads of a key, and why?
88. What is meant by parallel motion?
89. " " " *contrary* " "
90. " " " *oblique* " "
91. General rules for connecting chords.
92. What is the principal object of such rules?
93. What consecutive intervals are to be avoided, and why?
94. Exercise to be given to fill out.
95. What is meant by covered, or hidden octaves?
96. " " " *fifths*?
97. Between what two voices are they especially noticeable?
98. In what progressions are they most objectionable?
99. Which are the keys nearest related to a given tonic?
100. Name the ascending harmonic minor scale of G
101. " " " " " " " " B
102. " " " " " " " " B flat.
103. Why is the seventh degree of the harmonic scale chromatically raised?
104. How does the melodic minor scale differ from the harmonic?
105. Why do we have a melodic minor scale?
106. What are the ascending intervals of a melodic minor scale?
107. What are the descending intervals of a melodic minor scale?
108. Name melodic minor scale of E ascending and descending.
109. Name melodic minor scale of F sharp ascending and descending.
110. Name melodic minor scale of E flat ascending and descending.
111. What triads are presented on the various degrees of the minor scale.
112. In a figured bass, what is the meaning of an accidental placed alone over a base note?
113. How is a chromatic change for any other interval than the 2d indicated.
114. In connecting these chords, why are progressions of augmented intervals to be avoided?
115. Harmonize the following exercise.
116. What is meant by the inversion of a chord?
117. What are the inversions of a triad and their figuring?
118. How do we obtain these figures?
119. What interval may best be doubled in a single triad?
120. " " " rarely be " " "
121. Which interval of a triad is frequently omitted?
122. Which degree of the scale is rarely to be doubled, and why?
123. General rule as to doubling the third, in chords of the sixth.
124. When may the third be doubled in consecutive chords?
125. When may the third be doubled in alternate chords?
126. What does a line through a numeral over a bass note indicate?
127. Harmonize the following exercise?
128. What is a *sequence*?
129. What is a chord of the seventh?
130. How does its character differ from that of a triad?
131. Why does it necessitate a following chord?
132. In the regular resolution of chords of the seventh, what is the progression of the root?
133. Of the third?
134. " " *fifth*?
135. " " *seventh*?
136. What is meant by the *Harmonic Chord*, or *Chord of Nature*?
137. Write the harmonic chord of
138. " " " " "
139. " " " " "
140. What other name has the dominant seventh?
141. Whence is this name derived?
142. In chords of the seventh, what interval is frequently omitted?
143. What interval is frequently doubled?
144. When are consecutive fifths between the same voices allowable?
145. What progression to the seventh is to be avoided?
146. What movement of a single voice is particularly poor?
147. What is generally the effect of parallel motion to the root and 7th of a chord?
148. What is a cadence?
149. What are the names of the general varieties of cadences?
150. What is the perfect authentic cadence? Example.
151. " " " *imperfect* " " "
152. " " " *plagal* cadence? " " "
153. " " " *half* " " "
154. " " " *deceptive* (false or interrupted) cadence? Example.

155. Which are adapted for final cadences?
156. Which are the strongest and most complete?

THE OCCASIONAL LETTERS OF A MUSIC TEACHER.

BY J. C. FILLMORE.

MY DEAR FRIEND:

If you are going to make musicians of your pupils, you will have to teach them to hear. I am sorry to say that the mere study of the piano seldom or never accomplishes this result. I have been astonished, over and over again, to find that pupils could study the piano month after month, and year after year, without perceiving the elementary facts of music which were familiar to my own mind before I was ten years of age.

The fundamental fact of music, always and everywhere, is *tonality*, the relation of all the tones to the tonic or keynote. There is no way to attain the perception of this fundamental principle so sure and so thorough as sight-singing, either in the Tonic-Sol-Fa method, or in the method adapted from Pestalozzian ideas by Dr. Lowell Mason, and popularized in this country about two generations ago. It was this method which my own teachers employed when I was a child, and I owe them a debt of gratitude which I can only repay by doing what I can to advocate the principles and methods to which I owe whatever solid musical knowledge I possess.

If your piano pupils are fortunate enough to receive, in the public schools or in some good singing class, thorough training in the perception of scale and of chord intervals, and in reproducing them with their voices, then you may very well consider yourself relieved of all responsibility for this portion of the work of developing their musical intelligence. But if the case be otherwise, you will find that work at the piano alone, however careful and thorough, will not be sufficient. You will do much better to employ a portion of each lesson in sight-singing and dictation.

A good way is to require the pupil to sing with you, and afterward by himself, the intervals of the major scale and of the tonic chord. Then gradually go on to the dominant and subdominant chords, and the dominant seventh, and afterward to the relative minor chords of these three principal chords. With most young pupils this will take a long time before they are thoroughly familiar with them; but when they are, you will have accomplished a great deal. They will not only have completely established in them the perception of major tonality, but you will have grounded them thoroughly in the elements of harmonic perception, without which no real musical intelligence is possible.

After this has been done it will be easy to go on to the training in minor tonality. The first thing for the pupil to learn in this subject is that the chord which was the relative minor of the tonic in the major key is now itself tonic, while the former tonic has become a chord of secondary importance. The relative weight of the major and minor chords has now been reversed, the three minor chords being now principal and the three major chords subordinate. Then you can show how the chord which was the relative minor of the dominant in the major key has been altered to a major chord and made the dominant of the minor key.

Your pupils should be made to name the principal chords of the major and minor from hearing them when you play them. Make these chords familiar at first in one position only, then in the other two positions, keeping the chords in close position. Then go on with the same chords inverted and afterward in open positions.

You should also require your pupils to write down exercises from your own singing and playing, varying the exercises in key and in rhythm. You will do well to arrange and plan these exercises in systematic, progressive order, and you will find valuable suggestions for this in F. L. Ritter's book on Dictation.

Finally, I advise you to require of your pupils, even very young ones, simple exercises in transposition. There is no reason why, apart from possibly increased difficulties in fingering, a pianist should not be able to play any given piece intelligently in one key as well as in another.

Such work as I have here outlined will surely make intelligent musicians.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same side of the paper. In every instance, please give the name and address of the subscriber. The questions will receive no attention, in no case will the writer's name be printed to the questions. The questions that have no general interest will not receive attention.]

Mrs. G. W., Grand Lane, La.—I. The question you speak of is a very difficult one to manage. A child who has been rushed too fast and has all sorts of bad habits needs to be treated very carefully. In this case, suppose you try the edition of *Brumby's Etude*, Op. 23, published by Mr. Prosser. Give short lessons and require the pupil to play slowly, and correctly in all respects. If this medicine does not work, let me know.

2. Yes, the youngest players ought to play "as artistically as possible," to be artists in their grade, according to the measure of their ability. Get as much finish as you can.

3. A child of nine months who does what the pupil you mention does in five months is doing exceedingly well.

L. M. C.—What can be done to make pupils play the sharps and flats that belong to the key in which they are playing? How is Lange pronounced?

Ans.—Play the passage for them, both right and wrong, asking them to hear the difference and find which way they like best. But they must be made to know the necessity of sharps and flats. Show them that the scale is made up of its tonic, ad-dominant, and dominant chords, these chords furnishing every tone of the scale. That these chords must be all major in major scales. In the key of G, the tonic chord is G, D, E, and the subdominant chord is C, F, G, and the dominant chord is D, F sharp, and A. Now place these letters scale wise, or degree wise, and you have the scale of G. The same will be true of any scale and its chords. Furthermore, they must play the piece especially for its sharps or flats, and if there is more than one of them playing, especially for always getting the newer one correct. Lange is pronounced, Lang-say.

V. H. T.—An old teacher here says that one might as well try to build a cathedral in four weeks as to think of being a good teacher by attending a summer school of music four weeks. Can you answer this?

Ans.—If the foundation of the cathedral is laid, and the walls up, and the scaffolding in place, the ornamenting and finishing can be done in four weeks. So, if the teacher has a good musical education there is a great amount of finish that can be had within the four weeks of a good summer school. The fact is, teachers feel many lacks in the links of their chain that teaching experience has shown them, and the summer music school supplies these missing links and adds a vast deal more to the chain. Not the least is the getting out of old ruts, the getting of newer and fresher ways of working, which will put new life into the interest of their pupils. Then, again, they will get full compensation from consumers of the eminent teachers of the faculty as in meeting numbers engaged in the same work. Teachers can give and get lists of teaching pieces, ways of working, means to acquire a given end, and many other valuable things from such a school.

F. A. E.—This V mark is used to indicate the end of phrases and minor divisions of a phrase. These divisions are often mental only and are not played.

F. H.—Dr. Dvorak is connected with the National Conservatory of Music, New York city.

A. L.—Any chord, major or minor, may belong to any and every key. The question of tonality is not a question of what chords are used, but of how they are used; of how they are grouped with relation to the tonic chord. To one accustomed to the modern music, there is nothing strange substituting the minor for the major subdominant chord in major, nor in having both a major and a minor dominant in minor. Their relation to the tonic is plain, and that is the main thing.

A. M. S.—A player who has mastered the Cramer Etudes, the Rondo capriccioso of Mendelssohn, and the Beethoven Sonata Pathétique may very well begin work on the Chopin Etudes. But they should be judiciously selected. There are several good editions of these nowadays: Kind-worth's, the Vienna Conservatory, Kullak's, Peters', Litolfa's, etc.

V. M. F.—The name "Concert-estuck" means simply "concert-piece," a piece suitable for effective performance in public and written for more than one performer. The Weber piece of that name is for piano and orchestra and is essentially a concerto, although it is not quite in the conventional form.

If the solo player is not tired, the full portions may be played by the first piano with the second where a second piano is substituted for the orchestra. This ought to be done at the very end, anyhow.

E. B. H.—The abbreviation p. a. p. means "little by little," gradually; "it stands for a poco a poco. You will find that and many other such things in the Dictionary of Music and Musicians, or in any other good dictionary. I hope you have one.

Whether the last note of a triplet is to be made staccato depends on circumstances. When a quarter note comes between two eighths, making a syncopation, it should be accented, whether the first eighth is or not.

Mrs. A. C. F.—You may very well take up Vol. IV of Mathews' "Graded Studies" after the first twenty lessons of the first book. It is not easy to say how to use the fourth volume of "Touch and Technique." The book is already as clear as it can be made in print. The best thing for you, if possible, would be to come to Philadelphia this summer and take a few lessons of Dr. Mason himself.

M. T. E.—The masters you mention have excellent ideas of technique. Nobody has a monopoly of good ideas, and an advanced pupil often gets valuable ideas from one teacher which he would not get from another equally good. Mason's technique is based on some radical ideas of extreme value, and his latest development of them, in the four volumes of "Touch and Technique" are meeting with more and more favor among thoughtful and intelligent teachers.

H. B. F.—The Tonk-Sol-La is an excellent method of acquiring ear-training; there is none better. The Festalorian method formerly employed by Dr. Lowell Mason and his pupils was essentially on the same lines. Dictation is great help; i. e., the naming and writing down what you hear.

Mrs. L. R.—To give you a complete grading of the preludes and figures in Book I of the "Well-Tempered Clavierbook" would take more words than I can now use to it. But it is not important to do so. The best one to begin with is No. 16, in G minor; then take No. 1, in C, then No. 2, in C minor, then No. 21, in B flat. After that you may browse at will.

E. E. J.—There are but few young pupils who will do well as beginners with a book of études as their only material for study. However, the best easy studies for beginners are Mason's "Standard Studies," Vol. I, and Landon's "Melodious Easy Studies," the latter for either piano or organ. Have you tried Landon's "Piano-forte Method"? It was considered so good as to be put into point type for the blind, and that after examining hundreds of methods, foreign and American. Its sale is phenomenal. As to a collection for reading and for columns, it is used by the organist, for the player's capacities are not known, nor the taste or want of taste of the congregation, nor the size or quality of the organ. Send to your music dealer and get-books to look over.

J. M. S.—It would be as wrong not to strike three successive notes on the organ, as it would be on the piano. The rhythm would usually demand this repetition. It may be certain exceptions, as in the case of a hymn-tune; if this be of a quiet character, the notes may be tied, provided each note be differently harmonized. Probably the whole subject may be taken up later.

G. C.—It would take a long treatise to answer your questions about the embellishments used in music. You will find the whole subject exhaustively treated in "The Embellishments of Music," by Russell, just published by THE ETUDE office.

L. W. C.—Strike the chord, including the octave, four keys, and you will see that the distance from key to key are not of equal width. Place the second and fifth finger on their keys. If the necessary middle key is equally distant from both the second and fifth fingers, play it with the fourth finger; if it is nearer the fifth finger, still play it with the fourth finger; otherwise, that is, if nearer the second finger than the fifth, then play it with the third. This is the correct way for chords of all kinds that they should be played but once within the octave. There is no only and best way to teach them, therefore adapt your methods to the needs of the individual pupil, counting "one-and," or even "one-and-a" for sixteenths, or dotted eighths followed by sixteenths if you cannot give the player right in other methods of counting. But the pupil must feel the regular trend and swing of the rhythm, must think the note values and apply this regular rhythmic feeling to measure out the note durations, and must count out aloud firmly, in a short and clear way of speaking.

B. M. N.—Whole notes with vertical strokes on each side are found in hymn and tune books that no half notes for the beat, the times being half, 2/2, 3/4, 4/4, etc. The vertical marks make the measure double length, that is, equal to four half notes. Your question about embellishments would require an extended page of illustrations in notation. The question and all others regarding this subject you will find fully answered in "The Embellishments of Music," by Russell, just published at THE ETUDE office.

Mrs. L. M. T., N. Y.—I am not aware that Liszt was ever connected with any monastery. He is said to have entered religious orders in Rome in the year 1885, in one of the fits of religious mysticism to which he was subject during his whole life. Hence his title of abbe. He never had the desire of a priest, the title to add signifying nothing more than mere ordination, if indeed, it be not sometimes a mere title of courtesy.

A. L. J., Akron, Ohio.—A pupil just commencing the Chopin "Waltzes" would be able to play, with careful and thorough study, the pieces contained in Vol. II of Mathews' "Studies in Phrasing," and a most valuable selection it is. I would suggest further: E. Fauré, "Cascades" (Bull. "La Piuma"; Palestrina, "Missa"; "La Légende and Melody" Op. 16; Wm. Mason, "Spring Dawn"; H. Wollenhant, "Valse Styrienne" and "Whispering Wind"; Chamaine, "La Lisonjira," "Le Livry."

In the May number of 1891, THE ETUDE contains an account written by H. Hanft on the "Mission of Music," in which he says that the "Gregorian Chant" was improperly called, and could lay no claim to a standing as music. Now, what can the Gregorian or any other chant be called? The Gregorian chant has no harmonies of its own, and does not conform to the laws of musical rhythm independently of the words to which it may be sung; and in common with the Anglican chant it is too brief and fragmentary to allow it to convey a complete musical idea or impression. All chants are simply collected material designed to regulate the recitation of words without adding to their meaning or force at all, as real music would inevitably do.

YOUNG PUPILS SHOULD BE TAUGHT TO ANALYZE FIGURES.—It is impossible to teach a pupil the difference between a and c as used in a piece, or call attention to the correct fingering of a passage, without to that extent analyzing the music; hence it of course follows that

beginners should be taught analysis, and their interest in their work and intelligence about it will be in direct proportion to the amount of analytical study that they can be persuaded to give to their pieces, their studies, their technique, and to all that they do. Books to be recommended are: "How to Understand Music," Mathews (Freser); "The Musician," Freser (Freser); "Lessons in Audition," Sparmann (Chubb); "Complete Musical Analysis," Goodrich (Church); and "Music as a Language," Goodrich (Schirmer). Teaching music, in the sense of analysis, structure, or interpretation, in classes of four or more, is advisable and desirable, but in the sense of technical training it is not advisable. Bright, intelligent, and observing pupils can and often do learn something in such classes aside from what is given them individually, but class instruction in matters that require personal training of the pupils does and can mean nothing only the division of the hour by the number of pupils in the class and the assignment of the quotient of time to each on the average.

QUESTIONS ANSWERED ABOUT THE SUMMER SCHOOL OF MUSIC.

C. D. E.—Will those attending the summer music school have to play in public? And must they be in good practice when they come.

Ans.—There will be given opportunities for public playing before the class, but no one will be required to do so. Of course, it will be a gain to be in as good practice as possible when arriving ready for work. Provision will be made for three hours a day for each student to practice. The lectures and all class work will be given at stated hours, so the same plan will do for two or three students.

S. U. I.—Should students for the summer school bring any of their old music?

Ans.—Yes, the more the better. For the teacher of whom you take lessons will want to know what you have gone over, and you will especially need your classic music. You should be able to play some of your best pieces to show where you are as to attainment.

W. N. A.—Yes, ask all the questions that you wish. No, you will not have your name read out with the answer. No one will know who asks the questions but the lecturer who answers them. The name of the questioner is security for the good faith of the inquirer.

F. M. T.—The whole four volumes of "Touch and Technique" can be thoroughly studied during the four weeks of the Philadelphia Summer Music School, and their contents so clearly placed in your mind that you can teach them successfully. And, too, many other valuable things will also be learned. The class in learning how to play will be especially valuable and practical.

K. L. T.—Yes, at the Philadelphia Summer Music School, besides techniques, pieces will be studied for the purpose of giving instruction in the principles of expression. Class and standard compositions will be studied for this purpose. There will be a very opportunity to get a fine list of teaching pieces from other teachers in attendance.

S. N. W.—You should study the circular sent you, and read over the announcements in the April, May, and June ETUDES, and the questions about the summer school answered in the May and June numbers. This will help you to make up your mind what to study, and the circular will give the cost. Better understand all that you can do thoroughly, but not so much as to become confused, and so go away with little real working knowledge.

S. N. A.—As the Summer Music School is for the acquisition of new ideas, it is only necessary to practise enough to fix them firmly in mind, therefore, you can take three lessons a week as a matter of economy of time and money.

S. M. R.—The sum of money that you name as having to spend on lessons, asking if you can get more for the money at the Summer Music School than if spent in regular private lessons in the fall, is easy to answer. You, being a music teacher and desirous of doing better work, will find that the lectures, recitals, and general class work will be worth more than the whole cost of your term, for in them you will get a new set of ideas on better ways and methods of work, inspiration, new ideas of what good teaching really is, and an all round elevation of the teacher's work should become.

R. K. O.—Besides "Touch and Technique," the Mason method, you should take a course in expression and phrasing, because this is so directly useful in your teaching, and, too, it enables the teacher's pupils to play music rather than notes, to be expressive and effective players, thus making your teaching popular.

C. E. Y.—Quite the contrary. The fact that you go to a good Summer Music School will make you the more popular a teacher. You will be known as one who is keeping up with the times, and, as you will get a fund of new and valuable ideas for teaching, your pupils and patrons will take much pride and satisfaction in feeling that they are getting the newest and best. You have little idea how much attendance with well applied study and attention will do for your advancement, both as teacher and in your own playing.

A. J. E.—Advanced pupils will be particularly benefited by a course at the Summer Music School, especially those who are not at some good musical college. Coming in contact with so many musical classes of more mature musical experience and of greater attainment will sharpen them up, and place them on a new and more elevated musical plane. They will learn what it really is to become a musician by profession.

G. V. M.—Yes, at the recitals pieces will be played that all good music teachers are well acquainted with, and from the playing of these artists you can get models for your own work as well as for that of your pupils. It will be desirable to have copies of the music played with you and mark in them the expression given, and such notes as will help you to reproduce the effects made by the pianist.

HOW TO KEEP UP A REPERTOIRE.

BY FANNIE EDGAR THORNTON.

It is astonishing how much musical resource one may have that is not of the least practical value.

This is not addressed to professional people in relation to professional repertoire. It may seem small and detailed, even to many unprofessional musicians of broad grasp of mind. Requests for assistance in this direction, however, prove that to musicians of average ability it will be a help to know the difficulties which others find and the means by which they have become overcome.

Almost all busy artists realize the difficulty of keeping the lamp of ready execution ever trimmed and burning—of having ready for all occasions a sample of their ability to do what is asked. The lack of this is a very serious matter. Many realize it, others are too short-sighted; many too lazy to overcome it.

To those having positions to bestow, the shiftness of those desiring positions is especially apparent in this neglect of providing a masterpiece that shall indicate the quality of their ability. Opportunities of extending acquaintance and making impressions are thus lost. The effect upon the observer is not good; it indicates a lack of character not encouraging. While within the reach of all, this prime advantage is utilized by but few of those most useful.

But how am I to keep up a repertoire of masterpieces for possible show demand? I have not the time. I am making my own living and studying "out of hours." Every moment is occupied in meeting the demands of the advance program of the evening. I forget easily what I do learn. One week I am well equipped the following, through extra pressure, all has vanished like smoke, or the edge of perfection is dulled for lack of practice. I am caught in a circle. When it would be of the utmost value to me to be able to show what I really can do, a feeling of uncertainty as to the performance, and a dread of misrepresentation, prevent and the opportunity is lost. My piano is piled with good music, brilliant and attractive, vocal and instrumental. I can play for hours with the notes before me, but I am absolutely helpless without them. If invited to give a meeting with important people, I am burdened with packages and rolls. If called upon unexpectedly, I might as well be without a musical education. What shall I do?

In the first place, let me say by way of sympathy that I fully share every horror of the endeavor which every equipment entails. There is no plan that I have not tried, no logical, occult, or reasonable means with which I have not experimented, and there is no combination of them that is not more easy to reach than the mortification, annoyance and weariness which result from being unable to comply with the request, "Play, sing, something!" the natural desire to hear the art work of a reputed specialist.

One thing certain: nothing can be accomplished in this line by one who drifts. A helm is much more necessary than a compass in the sea of a repertoire.

You must first of all arrange some corner, cove, or cave of your busy life for the carrying out of a plan, which must be laid according to the strict laws of system and precision—above all, regularly. From experience I am convinced that there is some unaccountable power in having a practice hour, not only daily and of the same length, but at the same hour of each day. Better the time between 11 and 12 each day than between 11 and 4 to day, 2 and 7 to-morrow. Make the time shorter rather than too long at first. It is easy to lengthen it with increased energy, very easy to weary and disgust, then good-bye to progress or profit. Nothing can be done without regularity.

Next, one's will must be enlisted in the work. A gentle pressure of wishy washy wishing is all that some reach in the matter. Nothing is done to conquer difficulty by many, even of those who are working anxiously. The mental condition of a seething, boiling point of concentrated grit, necessary to lay hold of, grasp, climb, reach, and reduce musical difficulty to beauty, is not reached by one practising in twigs. The back is not bent, the weapons are not made, the teeth are not set mentally. You do not agonize! Weariness sets in before results are obtained; disappointment and weakness of will are the only result.

Running over old pieces, trying over new compositions, sight reading—all good enough in their place—are so many mediums of mental dissipation and slovenliness, that are of no value in fixing a repertoire. It is astonishing how much musical resource one may have that is not of the least practical value.

The same degree of "agonizing" is not required by all in memorizing. One remembers with the reading, one with the comprehension, another finds the oldest piece vanish into blankness when the notes are removed. To the fortunate first, application is all that is necessary. The last must make up-and-down hard work of note transference, or give up all idea of ever shining in musical life.

The mind must be brought into condition to work. Involuntary attention is largely a matter of habit. One

has but to remove the eyes from a piece of music as familiar as "The Lord's Prayer" to discover the useless condition in which the mind is, nine times in ten. There is no activity there—nothing but a passing mental motion that does not "lay hold."

To start the mind into full vigor, take a piece of music, old or new, separate any one strain or measure, say, one or two chords, from the surrounding measures, and go to work upon it with the sole idea of compelling the mind to retain notes. The one who has the best knowledge of keys and chords is the one best equipped to memorize. One cannot too deeply censure the teaching that leaves this grouping of families and members of notes for the later stages of musical work. It is the basis of all intelligent playing, the foundation upon which musical structure is built. It is the source of accuracy and the means of preventing error. There is nothing in the first principles of harmony that cannot be mastered by children who can understand the first principles of grammar and arithmetic.

With a knowledge of chord and key one can memorize in large mouthfuls, grasp large slices of ideas by one mental effort while one ignorant of these must study note by note and group by group independently, without cause or reason—a much more wearisome and tedious undertaking.

Take the treble alone first, as much as the mind can hold—one measure, one chord, one note, if necessary, as will sometimes be found by an unharassed mind. Next learn the bass in the like detached manner, and fill in with the treble, noticing, arranging, and classifying as much as possible.

To many the melody comes of itself; the harmony it is which must be learned. In such case memorize the bass first, and great pleasure will be found in proceeding the two. Here, for example, are two measures in C, two in F, two in G, and two in C again—four ideas only, whether "hard" or "easy." Any accidentals which may occur will fix themselves as intruders. A memory of the arrangement of the chords is all that is necessary; individual notes are left to the fingers. With a knowledge of keys the amount of arbitrary memorizing will be found to be very slight, and notes will come to group themselves unconsciously and astonishingly, as the habit of mind grows strong and grasping with each effort.

The very best way to stop, but follow up that one piece till it is thoroughly mastered, no matter how unattractive, how difficult, it may be. Time enough to study "pretty" pieces; you are doing this for discipline, not pleasure. Believe me, this pays. If you wish to become convinced of the truth of it, just do it! After a few days the same piece will seem as easy as one did at first, and the growth will be as steady and progressive as the advancement in strength from the lifting of the calf to that of the ox. After a time a page will be as easy of acquisition as a strain was at the beginning. Later on the mind comes to observe several things of first importance without conscious effort. This unconscious memorizing, based upon an intelligent knowledge of what the piece contains, not upon an arbitrary remembrance of notes, makes the retention of the piece unshakable once learned, and needing but a slight review to refresh the memory, keep the piece in fit condition for packing or exhibition.

For the average mind the time to memorize a piece is after it has been thoroughly and faithfully studied, all the weeds taken out, and a decided thought in the mind as to the intent of the composition.

Would that quickness and thoroughness could be united more frequently than is the case! The quick memory fails in repetition through depending on natural retention, which means remembering "in spots." How irritating people are with their "You remember so and so, but I can't get it, and I don't know how to do it. Let this—oh, dear; how thin the air does go!" etc. They suggest possibilities of beauty without carrying out one satisfactory strain. They are no good to music, their hearers, or themselves.

To many the difficulty of memorizing is getting at it. Once reached, however, the pleasure of satisfactory acquisition becomes a delight.

After a piece is once learned, make a point of never letting it go. Play it every day on principle. But remember the same care must be exercised the fiftieth time as the first. One can get in the habit of running old pieces over in so desultory a manner, dropping a note here to-day and there to-morrow, that like patterns cut from consecutive imitation, all trace of the original outline is lost and the design is bulging, uncouth, clumsy—the whole one detestable blur. Eternal vigilance is the price of satisfactory piano playing.

As to keeping up a number of pieces after they have been learned, there are many good ways, but any of them to be efficacious must be adhered to with fidelity. One must first of all plan for inducement and stimulus. For myself, I plan similar sight-reading of which I am passionately fond, until a certain piece is safely stowed away in the memory. I sometimes decide to use neither pedal nor expression till the notation is perfectly memorized. As mechanical playing is excruciatingly distasteful, all pieces in which I am not memorizing, you may be sure. I sometimes compel myself to have a certain piece ready to play without

the notes before a certain person arrives, or some certain event takes place. Under no circumstances whatever do I permit myself to drop one piece half learned, or to make this a matter of mere musical habit that an unfinished piece would haunt me in my sleep. It is sometimes helpful to memorize a piece backward page by page, in which case the greatest difficulties are retained the greatest number of times.

No merchant must be more systematic, thrifty, and persistent in the accumulation of gain, than the musician who desires to have and to hold a repertoire.

Keep a list on the piano of all pieces learned. Make a memory structure on the plan of the "Horse that Jack Built," adding two to one, three to two, four to three, and so on, progressing, monotony, and progress in one, etc., nerving repetition, monotony, and progress in one, unshakable mass of musical resource. A practice program is an absolute necessity. Have something on this order:—

Exercises,	so many minutes.
Advance work,	" "
Memorizing new work,	" "
Old pieces without notes,	" "
Old pieces with notes,	" "
Sight reading,	" "

After the pieces have accumulated so that there is not time to play all carefully every day, separate those played by laying them crosswise upon the pile, adding to the crosswise pile each day, till the circuit has been made, when commence over again. This secures progression of repetition, otherwise the same three or four are being played each day while the rest remain untouched. Each day commence where you left off the day before, adding the latest as soon as learned.

The most stupid, light-headed, unmusical person in the world cannot fail of achieving the most satisfactory results in this way. The rare excellence and satisfaction thus created are like steam in an engine. The exhilaration impels to further achievements. Dexterity, skill, fluency are required, but, above all, the control of muscles necessary to do the same thing over every day regularly.

Nothing is more utterly demoralizing musically and mentally than the habit of "running over pieces," which seems to be the end and aim of most girls' practice. Concentrate and accumulate. Make each piece finished. Memorize when made so. Keep old music bright. Never mind being "sick'n tired" of a piece. The best is not gotten out of some compositions until after they have been worked threadbare. Perfection is always now, always exhilarating.

Never mind mood. No temperament is more subject to them than the musical one. There come times in studies musical to the composer, as to the five-finger exerciser, when all things seem to stagnate. The mind is numb, the fingers are stiff, interest is dead. But that times invariably precede those of unusual leap of advancement is the record of all. Longevity governs feeling and will force to execution. Gently and gradually warmth will follow. Going through the motions when the subject is, miming induces an electrical force that leads not only to artistic development, but revelation, if only one can be induced to believe it. —The Courier.

EQUALLY TRUE OF OTHER NATIONS.

THERE was once a musician—an English musician—who was highly esteemed by his countrymen. But his life was never really happy. He felt that he was not so much appreciated as he ought to be; that his life was to a certain extent a failure, that he could not realize the high aims with which he started in life, as he had to give for bread and not for fame. Even after his death his ill-luck could not leave him. First his church where he was buried was burnt down and all trace of his tomb was destroyed, and when the church was rebuilt no record of him was placed within its walls. Then the theatre for which he had written was also destroyed by fire and the manuscripts of many of his works burnt, so that we cannot see them if they left his hands, for the so-called full scores published are only so in name, all choruses and recitatives being omitted. Nowadays he is only remembered by the beautiful airs to his songs. Had he been a foreigner a revolution would have been ordered to him in his native town, but no tablet in his honor is to be found in either of our great fairs. We honor him not—he was an Englishman. His name was Arue.

A CHOPIN PECULIARITY.

It used to be said of Chopin that he always seemed to be listening to the wind blowing over the strings of an Aeolian harp, and that he was so conversant with its production that he could produce similar effects in his music by means of the prolonged, and, indeed, almost never-ending dominant, or minor seventh chord, characteristic of that instrument.

There is some color of reason in this assertion, as will be seen on reference to his Berceuse, Op. 57, and the first and last movements of his No. 1, where the dominant positions, the passages in each being in the nature of an organ point.

WILLIAM MAROX.

JOHN F. ELLIS & CO.,

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SONGS.

Coombs, Chas. Whitney.

A Vindictive Song.....	40	35
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Thou'lt be all but a Dream.....	40	40

Hayn, Will S.

Go, I Forgive You.....	35	40
If You Loved Me.....	40	40
Katie.....	40	40
My Sweetheart.....	40	40
Sleeping Little.....	35	40

Powell, A. L.

Life Lesson.....	40	40
Conquered.....	40	40
Dear Little Maid.....	40	40
Marguerite's Reply.....	40	40
The Little Sailor.....	40	40

Smith, Hubbard T.

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Lovest Thou Me.....	40	40
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Souss, John Philip.

I Wonder.....	50	40
My Own, My Girl.....	40	40
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THOUGHTS GLEANED AND CONDENSED
FROM VARIOUS SOURCES.

BY A. L. MANCHESTER.

In an article in *Musical Opinion*, apropos of the "Decadence in Musical Art," Mr. F. J. Grant puts forth the following truths, which, I am sure, will find a response among *ETUDE* readers:—

While not deprecating the value of any *alma mater*, yet I ask, Who can teach,—teachers or *virtuosi*? Teachers can never be made by any amount of cramming or compulsion, and success as a teacher is only acquired by years of experience in the routine of teaching and the widening knowledge of human nature, where mistakes teach wisdom till we find the power that can play on that greatest of all instruments,—the human heart. Indeed, I boldly assert that music as an art and business owes more to the enthusiastic amateur and the self-instructed than it does to all the A.B.C.D.'s, Mus. Bacs., Mus. Docs. (by exam.) in existence. What *alma mater* did (Dr.) Haydn, (Dr.) Handel, Wagner, or (greatest of all) Beethoven belong to? What teacher or Schenker counterpart? Is it not a fact that shortly before he closed his short and great career he went to take lessons in that study from Sechter? (I have this on the authority of a pupil, now living, of Sechter and Liest.)

What is Miss Smith, after all, even with the high-sounding and honorable title of A. T. G. L., or even John Jones, F.R.C.O.? (Was the latter not plain John Jones, F.C.O., once upon a time? Did he acquire the "R." by examination? Does this additional letter make him a better teacher or musician? I dare to say—deny it who can!—this capricious cardinal, diplomat, or, degrees, the teacher, like the virtuoso or poet, must be heaven born; in his soul the divine affluents of sympathy and enthusiasm above all code of rules of grammar, technique, and monetary considerations. Without these qualities, yet with all the royal warrants and charters in creation, many but as a sounding brass and tinkling cymbal,—however successful they may be as pot boilers. Indeed, with this gift of heaven, and but little technique (comparatively speaking), many "un-titled" teachers can accomplish what to the more erudite and self-satisfied is impossible,—viz., the power of inspiring.

The value of the study of counterpoint to a student of music is well set forth by Alfred Tomlyn in an essay read before the London International Musical College.

The succeeding excerpts are worth careful consideration:—

"That the study of strict counterpoint is looked upon by the modern student of music as a veritable waste of time—something at once irritable to the mind and reason of its exacting and apparently too stringent rules, and therefore useless in its application to the principles of modern musical practice—is one of the most potent facts of the present day. History itself, we are told, points to the fact that counterpoint, just like every other institution which has had its origin in the ages that are gone, must inevitably succumb to some more modern system of procedure; and just as all other ideas of past generations—well enough, no doubt, in their own day—have to give place to the constantly changing development of more modern thought, so must this old system, whose antiquity seems lost in oblivion, give way to some more elastic and pliable process which shall the better fit into the grooves of modern tonality and satisfy the requirements of modern taste.

An analogy between the strictness of discipline in contrapuntal study and other lines of work may be easily drawn.

A student spends many months and even years in the study of finger exercises and scales, not as the height of his ambition, but because they lead him toward the attainment of his ambition. A chemist studies botany because he expects thereby to be better qualified to dispense the prescriptions which come to him. So also the artist studies drawing. The training of hand and eye to do the behest of the mind is what actuates him.

Strict counterpoint, therefore, it will be seen, is nothing more than a means to an end; and just as an untutored student will persist in training fingers and wrong positions of the hand, simply because he has never been shown any better method, or, in fact, knows no method at all, so will the composer who has never felt the penalty of contrapuntal discipline fall into the most crude and inartistic ways it is possible to conceive. But it is not only to the theoretical student that the study of this subject should prove useful. The practical musician does and must feel that he stands in a far superior position when he has added to his practical work a good thorough knowledge of the nature and construction of

the works he performs. If he plays, say, Beethoven's sonatas, surely a knowledge of some form and of the rules of modulation will often save him endless trouble and worry over many an otherwise troublesome and altogether incomprehensible passage. Look at the countless array of accidentals he has to face, which a slight knowledge of theory will at once dictate to him as the total change of tonality, and consequently of key signature, etc.; or, if he essays to grapple with the immortal fugues of Bach, what an inestimable benefit it must be to him to know the nature and formation of each fugue as a whole. How it glides from key to key; how here is a field of strict canon coming in; how there is an inversion of the original subject; here again he finds the first little piece of *stretto*, foretelling that we are coming to the grand climax, where all the artist's skill and imagination, all his powers of invention, will culminate in one grand and sublime effort; where, in fact, the key of the whole tone picture is laid.

FAULTS COMMON TO NATURAL PLAYERS.—The natural player, with few exceptions, has but one touch, the *staccato* touch. His fingers leave the keys immediately after striking; there is no finger action from the knuckles, to speak of, and instead of there being a uniform jerking from the wrist. To give to the chopped tones the length (prolonged tone) that even the worst natural player instinctively seeks to obtain, the pedal is taken, generally without regard to the accord or antagonism of harmonies, and thus a clear, distinct picture, but it is one that meets our eyes altogether too often. It would seem that it requires a second thought to hold down the keys with the fingers, and it is here that the art of playing begins.

To play the piano with one touch only is exactly like playing the drum, and is very properly called "drumming." To play with meaning and expression, there must be contrast of touch. This contrast is afforded by the legato or connected touch, which produces prolonged and smoothly linked tones, and the *staccato* or short touch, the opposite of *legato*. The connected touch is the more important of the two, and, indeed, the very foundation of all good playing, because it produces a solid, uninterrupted flow of music, just as the sustained note of the singer speak and appeal to us, while the lighter *staccato* passages are merely fitting, airy, graceful, and charming, but void of expression. Besides the *legato* and *staccato* there is the intermediate touch, called the *Portamento* (carrying touch), the fingers dwelling more or less long upon the keys, the wrist carrying them, flexibly and yieldingly, from tone to tone.

Another artistic feature, exceedingly helpful and really indispensable to comprehensive, fluent, and safe playing, which does not readily occur to the natural players, (and its avoidance is a fault), is that of "forming positions." I.e. bringing under one grasp, cover, or stretch several chords, double or single notes, economizing the constantly necessary movement and displacement of hand. The untrained player, not thinking to take advantage of this admirable system of assisting and easy execution, jumps about awkwardly from position to position, rendering the appearance of his performance stiff, and its style disconnected and difficult. Closely akin to the forming of positions is the method of preparing each successive step, so that it is secured beforehand to fingers and hands. The failure to do this is another fault in the incorrectly or insufficiently taught player.

A correct finger position is another vital point, rarely appreciated or thought of by the natural player, but of this we have spoken at sufficient length in our previous numbers, so that we may not need to dwell upon it, saying, that patient training, according to long-established methods of art, can alone produce that admirable manipulation of the key-board which makes beautiful Piano music.

ROBERT GOLDBUCK.

—Haydn, when a boy, was engaged by the organist of the cathedral at Vienna; but when his voice broke, his master dismissed him from the choir, and turned him into the streets, on account of a boyish trick, at seven o'clock one evening in November, with tattered clothes, and without one kreutzer in his pocket. Driven into the street at such an hour, and without any means of procuring a lodging, he threw himself upon the stone steps, and passed the night in the open air. A poor but friendly musician, of the name of Spangler, discovered him the next morning, and thought he had better look up his wife and children in a single room on a fifth story, he offered the oncest Haydn a corner of his garret, and a seat at his table. A miserable bed, a table, a chair, and a wretched harpsichord were all that the hospitality of his host could offer him, in a garret which had neither windows nor stove; but this was not the case of the benevolent Spangler was welcome, and most readily accepted by Haydn, who was soon enabled to recompense his generous benefactor by placing him as principal tenor in the chapel of the Prince Esterhazy.

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MUSIC has generally been divided into two great divisions, Ancient and Modern. Ancient Music—which at its best, must have been peculiarly harsh and monotonous—may be said to extend from the very earliest times until about A.D. 1400. During all these centuries the progress of Music was very trifling as compared with the extraordinary and wonderful strides it has made within the last 500 years, and there are but few items of particular interest to notice during this lengthened period. One of the earliest names mentioned in Histories on Ancient Music is that of St. Ambrose, Archbishop of Milan (d. A.D. 397), who adapted some of the Greek scales for the use of the Church, and about two hundred years afterward Pope Gregory the Great added four new scales to what was termed the "Ambrosian System," and so founded the "Gregorian Modes," which are sung in many Churches at this present time. Guido of Arezzo (990-1050) invented the terms ut, re, mi, fa, sol, la, still in use, and made several changes in the system of notation, and later on Franco of Cologne (about the year 1200) introduced sharps and flats and an improvement in the system of measuring notes and dividing the bars. Adam de la Hale (about 1280), a famous troubadour, wrote songs in three-part harmony, but up to this time all ideas of harmony was very crude and rigid. The first-known Mass in four parts was written by Wilhelm v. Moschault in 1364. With the opening of the 15th century we come to the births of Dufay, Dnnstable, Ockenheim, and Des Prés, the founders of the Early Belgian and English Schools, and it is from this time that "Modern Music" may be said to begin. Dufay and Ockenheim are generally stated to be the earliest writers of Canon (a strict imitation of one part by another throughout a composition) and Fugue (a composition in which a subject or theme given out by one part is answered or imitated by another, but not in the strict form of a Canon), and, certainly, if they are not the actual originators of these styles of writing, they are among the very first to bring them to any degree of perfection. The different major and minor keys were now gradually formed and completed, the perfect cadence discovered, and new Chords introduced, but it was not until the middle of the 16th century that Music may be said to have fairly entered on its glorious career. The great light that shines out in this century is the name of Palestrina. He was the chief founder of the "Italian School," and by his noble Masses considerably raised the tone of Church Music. The Madrigal, Oratorio, and Opera also date from this century, and about the same time the Virginal and Spinnet (forerunners of the modern Pianoforte) were introduced and became very fashionable. Lully in France and Monteverde in Italy made great advances in Operatic Music in the next century, and Look and Procell (who, unfortunately, died at the early age of 37) were greatly honored for their works in England; but the two great names which stand out before all others in this 17th century are those of Bach and Hindel, both born in the year 1685. These two are generally looked upon as the first of the "Great Composers," their successors being Gluck, Haydn, Mozart, Beethoven, Weber, Meyerbeer, Schubert, Rossini, Mendelssohn, Schumann, Chopin, Wagner, Gounod, Raff, Rubinstein, Brahms, etc. It has been sometimes remarked that Music is the youngest of the Fine Arts, and it is worthy of note that before Bach and Hindel were born Poetry, Sculpture, and Painting had all produced their greatest geniuses. For example: in Poetry Dante (1265-1321), Petrarch (1304-1374), Chaucer (1328-

1400), Tasso (1544-1594), and Shakespeare (1564-1616); in Sculpture, Michael Angelo (1475-1564), and Benvenuto Cellini (1560-1617); and in Painting, Raphael (1483-1520), Correggio (1494-1534), Holbein (1497-1554), Rubens (1577-1640), Van Dyck (1599-1641), and Rembrandt (1606-1669) had all lived and died. Music is said by some to have come to perfection during the lifetime of Beethoven (1770-1827), who, probably, will always remain the greatest musician the world has ever seen; yet, nevertheless, even during the last few years it has, in many respects, undergone some marvelous changes and made great advances, notably as regards the Opera and Oratorio, as a glance at Beethoven's "Fidelio" and Wagner's "Tristan und Isolde," or at Haydn's "Creation" and Gounod's "Redemption" will immediately show. This, I think, may be attributed, to some extent, to the great improvements which have been made in different instruments, and to the increased interest which is being taken in its study; but, chiefly, to the wonderful creative genius of such men as Wagner, Liszt, Rubinstein, Brahms, Gounod, etc.; and certainly with the host of new composers continually springing up in all parts of Europe, there is little doubt that Music—the grandest of the Fine Arts—has a still more glorious and grander future before it than it has even enjoyed in the past.

M. T. N. A.

THE Executive Committee of the Music Teachers' National Association has arranged a grand reunion on a novel plan, for the meeting at Saratoga Springs, N.Y., the 2d to the 6th of July next.—On Monday evening, July 2d, there will be a general social reunion in Congress Hall; a banquet on Wednesday the 4th, with toasts, and responses, with patriotic music, and on Thursday, the fifth, an excursion with a "point" to it. A "social interlude" and "social postlude" will be among the new and interesting features of every session of the regular four days' meeting, and the pleasures and benefits of fraternization will be promoted in every way possible, which will surpass any previous meeting of the association. A large Committee on Goodfellowship, comprising many of the oldest and best known members of the association, will have this matter in charge. The Saratoga convention promises to be one of the most delightful, inspiring musical gatherings of professional musicians and teachers ever held under the auspices of the Music Teachers' National Association.

Among the attractions already secured are "An evening with Franz Liszt," lecture by Albert Morris Bagby of N. Y., with an illustrative recital by Arthur Friedheim; "The Evolution of the Piano," by Morris Steinert of New Haven, illustrated by a trio recital of old compositions by Morris Steinert, viola da gamba, Albert Steinert, violin, and E. A. Parsons, harpsichord and clavicord.

Mr. Steinert's lecture will be illustrated by the gems of his unrivaled collection of old instruments. Mr. Carlton C. Michell of Boston will elucidate his new system of organ voicing and construction, and an organ will be erected by Cole and Woodberry of Boston, for the illustrations and for recitals. Papers are expected by J. C. Fillmore, Albert A. Stanley, H. E. Krehbiel, H. W. Greene, Amy Fay, and others. Recitals by Emil Liebling, Arthur Friedheim, Detroit Philharmonic Club, and others.

Secretary H. S. Perkins, 26 Van Buren street, Chicago, will furnish all desired information.

—There can scarcely be too much imagery used when imparting to children the earliest rudiments of any art—for these little ones live in an atmosphere of fairy land, created by their own thoughts and fancies; and it is through their ideality that their intellects can best be expanded, and their perceptive faculties cultivated. Get the child first to love the thing being taught, through its own conceptions of it; it will not then shrink from the necessary practice required for mechanical improvement, and the mind and hands will unite in producing good results.—E. S. PATTON.

FAITH.

SONG FOR MEZZO SOPRANO.

SAML. P. SNOW.

Lento non troppo.

The

soul thro' days of sor-row, Off lin-gers on in pain, For-
light gives hope and plea-sure A-long life's cheer-less way, It

get-ful that to-mor-row May make all bright a
drives a-way all sad-ness, And points to end-less

poco agitato *mf*

gain; day! A Yet sud bright er o'er is break - ing, In An

cresc.

faith's un - cloud - ed sky, And sad hearts are a -
orb doth pur - er rise, And ser - a - aphs there are

cresc.

dim. e rit. *mf poco lento.*

wak - ing To joys that nev - er die! For un - to all sweet
twi - ning Bright gar - land for the skies

dim. e rit. *p*

agitato.

sol - ace, Faith here be - low for - ev - er im - parts, Oh faith thou fair - est

f *dim. e rit.*

vir - tue, Thou fill'st with bliss our hearts, Fill'est with bliss for e'er our

mf *dim. e rit.*

1 Verse.

hearts. That

a tempo accel. *poco rit.*

2 Verse.

hearts. Of joys has time be-

a tempo *f* *dim.* *pp* *p poco lento*

reft us, Bright days have tak - en flight, One hap - pi - ness is

espressivo

dim. *p*

left us, Our faith will change to sight, Our faith will change to

piu agitato *cresc.*

sight. I cling to this fond treas - ure An

f

an - chor be - neath the sea, In joy - full - est meas - ure,

piu lento

Speaks this sweet thought to me This thought to me. Bright

ff *dim.* *3*

faith the soul's sweet sol - ace Hap pi ness pure for - ev - er im -

f *dim.* *3*

agitato mf *cresc.*

parts, Thou com - fort of our ex - ist - ence, Thou

fill'st with bliss our hearts, Fill'est with bliss for - e'er our

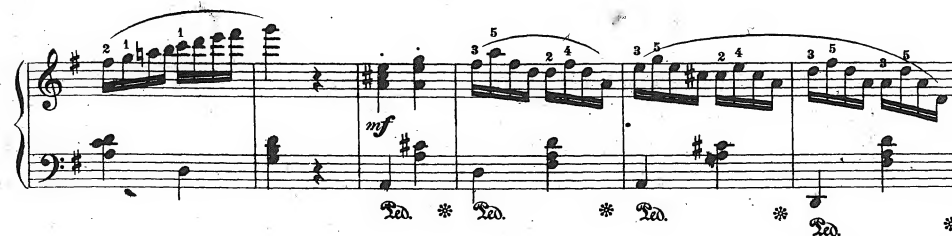
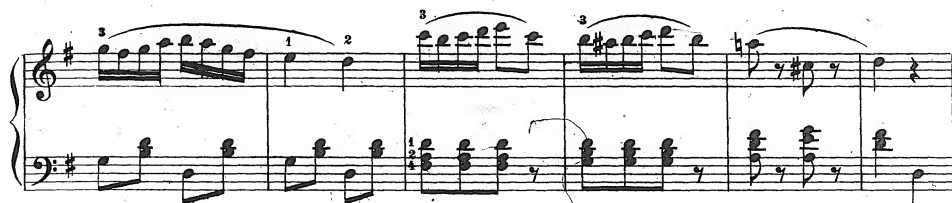
hearts

f *agitato* *p* *rit.* *pp*

The Coming of Santa Claus.

Vivace.

FRANK L EYER.





Andante.

Santa Claus whistles a Christmas hymn as he fills the stockings.

rit.

Adagio.

Santa Claus goes up the chimney.

rit.

Tempo I.

Santa Claus rides away.

The first system of music is in G major (one sharp) and 2/4 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. The text 'Santa Claus rides away.' is written above the right-hand staff.

The second system continues the piece. The right hand has a more complex melody with some sixteenth-note passages. The left hand continues with eighth-note accompaniment, ending with a final chord.

sempre dim.

The third system begins with a first ending bracket marked with an '8'. The right hand plays a descending eighth-note scale. The left hand continues with eighth-note accompaniment. The instruction *sempre dim.* (always decrescendo) is written above the left-hand staff.

The fourth system continues the descending scale in the right hand. It includes fingerings (1, 2, 3, 4, 5) and a first ending bracket marked with an '8'. The left hand provides harmonic support with chords and single notes.

pp *poco rit.* *pp*

The fifth system concludes the piece. It features a first ending bracket marked with an '8'. The right hand plays a final melodic phrase. The left hand plays chords. The dynamics *pp* (pianissimo), *poco rit.* (poco ritardando), and *pp* are indicated. The piece ends with a double bar line.

ANGELUS BELLS. A MUSICAL SKETCH.

*Then came the labourers home from the field,
And serenely the sun sank
Down to his rest, and Twilight prevailed,
Anon from the belfry softly the Angelus sounded.*

Longfellow.

Andantino semplice.

Edouard Dorn, Op. 56.

a p alla campanella

poco a poco dim

inuendo. p

l.h. r.h. sempre legatissimo

l.h. r.h. rall. pp r.h. estinto

b cantante

Andante espressivo.

a) This is an imitation of Cathedral chimes. The phrases are shown by a V mark. Learn the meaning of the *Italian* words of expression.

b) The pedal marking should be accurately followed, but do not try to use the pedal until the piece is learned.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef and a key signature of one flat. The right hand plays a melodic line with various ornaments (V, >) and dynamic markings including *ff con maestra* and *p*. The left hand plays a rhythmic accompaniment with chords marked with asterisks (*). The second system continues the piece, featuring a *ff* dynamic in the right hand and a *rall.* marking. The third system is marked *Tempo I* and *alla campanella*, with the right hand playing a triplet. The fourth system shows the right hand playing a continuous eighth-note pattern. The fifth system includes the markings *poco a poco*, *dim.*, *pp*, and *l.h.*. The sixth system concludes the piece with a final chord marked with an asterisk (*). The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks.

c) Small hands may omit the lower note of the right hand chords. Let the wrist be loose when striking them.

Peasants are returning from work, dancing and singing.

Allegretto.

d mf scherzando

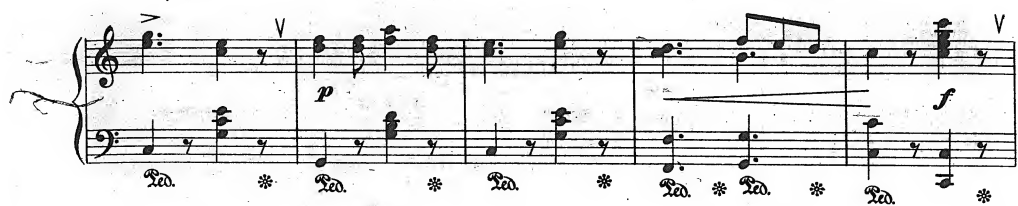
f con gioia

p

f

d) This should be taken quite fast when well learned. Give it a playful expression.

e) Play the chords with the hand touch from a loose wrist.



Andantino.

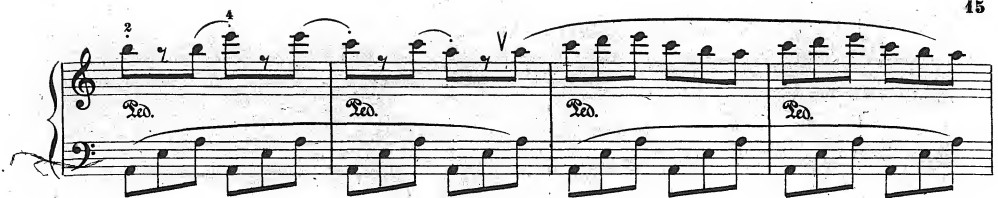
f mf *f* *p* *g marcato il basso*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Allegretto. *mf scherzando*

f) Not too loud with the left hand. Carefully follow the pedal indications. This part of the piece is a Hymn of Thanksgiving.

g) Melody in the left hand full and free. Play the right hand chords softly.



No. 18. Italian Song.

The monotonous bass must not be taken as evidence of the composers lack of invention, but rather as a bit of musical fun at the expense of Italian music of a by-gone time.

Tchaikowsky.

Moderato.

(♩. = 63.)

p

ten.

The left hand staccato throughout the study and pp.

mf

poco rit.

ten.

ten.

SOME SECRETS OF PRACTICE ILLUSTRATED.

BY MADAME A. PUPIN.

DEAR SOPHRONIA:—No doubt you have been saying to yourself, since the receipt of my last letter, that it must be very slow work to practise a piece in ten tempos, with two or three repetitions to each tempo; but remember, the practice is perfect as far as it goes; nothing is to be undone; each succeeding day it becomes easier; more rapid tempos are taken up and the slowest ones left off, and a little experience will prove it by far the shortest way in the end. The first day or two it may be slow and difficult, but after that the progress is so rapid as to be inspiring, and the best thing of all is that it is done without effort.

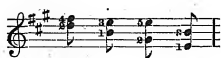
This way of practice may be compared to the building of a pyramid. The first layers of stone take a long time to put down; even when nearly half the height has been reached the builder may be discouraged, looking back on the time it has taken to reach this altitude; but then his work is nearly done; he shoots up to the apex in almost no time.

Now, I will give you an idea that does not seem to occur to many people. In taking up the study of a new piece, or étude, do not begin studying the whole. If you take up the first eight or sixteen measures, and work them up to a high rate of speed and finish, you will find it much easier to learn the rest of the study at a subsequent time; for it takes a comparatively short time to work up a passage of eight measures; then you prove to yourself that it can be done, and you have consequently more patience to undertake the rest; you get the swing of it and have the finished passage before you all the time as a model.

To give an example of the working of this method of study, let us take the first two measures of the "Fairy Fingers," by Mills. First comes the analysis of the



passage: dividing the triplets into groups of four, we find that the passage is formed on this phrase



repeated in three octaves. First play this phrase a few times with the proper fingering,—observe the intervals; a third, a fourth, a fifth, and a fifth, then play the same thing in three octaves, and finally broken, as in the first example. By this time, you can probably play the passage without the book.

Now begin the practice with the metronome at 100, and play a sixteenth note to each beat. The fingers must be lifted as high as possible; the finger motions must be instantaneous, and the up-and-down movements simultaneous; that is, when any finger strikes its key, the finger which is to strike next must take its position at the same time; then, in the slow tempos, there is a moment of rest between the strokes,—observe that when we say finger strokes, we mean the dropping down or letting fall of the fingers, and not a stroke or blow given with effort. The quick, decided finger stroke will eventually bring brilliancy of touch. The moment of rest between the strokes will result in ease and a feeling of repose, and prevent hurrying. Play the passage two or three times at 100 to a sixteenth note, the same at 108, and so on down to 184.

In all these tempos you are in the first stage of practice, that is, your aim is perfect equality of touch and tone. Now put the metronome at 69, which is about one-third of 208, the tempo following 184, and begin the second stage of practice, which is almost the opposite of the way you have practised up to this moment. Lift the fingers at beginning of triplets quite high, and fling them down with decision, while you let the other two fingers play rather lightly and carelessly. Continue to increase the tempo, playing each one two or three times. At first, the aim must seem to be to get the accented note clear, well-defined, and with a loose stroke, without paying much attention to the other two—they will take care of themselves.

When you can play this at 162 for an eighth note, the sixteenth notes will sound almost equal; the accented note gradually ceases to be an accented note, but is still felt as a rhythmic note.

If, however, there comes any imperfection or hesitation in any tempo, go back four or five or more tempos and work up again; it may be that you can then pass this tempo with perfect ease. Suppose that, in the first day's practice of this passage, you are able to reach 116 for an eighth note in sixty repetitions, you may be able to reach 162 the next day with only thirty repetitions. Do you look aghast at sixty repetitions of a passage of two measures? But just think how much more is accomplished by playing two measures sixty times than by playing six measures two times, and do you not see that your hard work is practically done on the first day, as on the second day you do still better with half the repetitions? By the first day something is visibly accomplished, but by the second nothing is done, and it is so much more encouraging to find something accomplished at the end of half an hour's practice than to find nothing done that counts.

In six or twelve days' practice you may be able to play this up to $\text{♩} = 200$, or six hundred notes a minute; then you may take up a new accent—the first and tenth sixteenths of each measure, or the first note of the first and fourth triplets.

By the slow, careful practice of the first tempos, you eliminate the faults that are a bar to velocity, precision, ease, and self-possession. When the passage is well in hand, it will be necessary to practise each day only eight or ten tempos back from the highest rate of speed, playing each tempo once, twice, or thrice, as may be necessary.

It is a good idea to make a register on the margin of the page as to the speed attained; for instance, if the first day's practice brings you to $\text{♩} = 120$, write it down; if the second day brings you to $\text{♩} = 80$, and succeeding days to $\text{♩} = 120$ or more, write these tempos under the first; you then see before you, each day, the gauge of your progress.

Practise the following ten measures in a similar manner, with right hand alone, taking not more than two measures at a time, and ending always on the first note of the next measure, i. e., on a rhythmic note. Analyze and memorize notes and fingering, and work up as high as possible. When the performance of a two-bar section is easy, then take four at a time, and at last eight, ending always on a rhythmic note. By giving the whole attention at first to the right hand, this hand gets the habit of playing correctly unconsciously; it is then easy to begin back at a very slow tempo, add the left hand part, and work up as before.

In the first stage of practice of this étude caprice, the notes are played uniformly and *forte*, and precision is acquired, as well as ease and deliberation; in the second stage, the accent is the principal thing at first, but as velocity is gained the passage is found to be clear and rippling, and the performer is able to play it *piano* or *forte* at will.

For another example, take the 8th Étude in Chopin, Op. 10, and practise the first seven measures, right hand alone. The first three measures are founded on the tonic chord, C, F, A; the next four measures, on the dominant seventh chord, C, G, B flat.

Begin the practice at $\text{♩} = 88$, increase the speed to $\text{♩} = 176$, which is equal to $\text{♩} = 88$, being twice as fast as

the beginning; when $\text{♩} = 176$ is reached, play $\text{♩} = 88$ instead.

To increase the speed beyond the apparent limits of the metronome, divide the number by two for a note of the next higher value; thus, $\text{♩} = 200$ is the same as $\text{♩} = 100$; for a triplet, divide by three; thus, $\text{♩} = 200$ is equivalent to $\text{♩} = 69$.

Practise in a similar manner Chopin, Op. 10, Étude No. 2; or No. 5 (the black key study), four measures each; or Tania; eight measures; or Henselt, Op. 2, Étude No. 10; or any of Czerny's Velocity Studies, or Die Kunst der Fingerfertigkeit. These are recommended because they have a uniformity of motion throughout.

Should you take for your week's practice the above-mentioned measures of "Fairy Fingers," and a few measures of some of the other studies, and work them up to a high rate of speed and finish, you would have accomplished a good many things; you would have learned something very well in a very short time; this would encourage you, or rather inspire you; you would have proved to yourself that it could be done; you would have learned a method of study that was sure and reliable; and you would have avoided the weariness which comes from a slower method of study.

I think no one could learn to play four measures exceedingly well without being tempted to try the next four, and so on, till the whole piece is finished; while the practice of a whole piece at a time, or long sections of a piece, often tempts one to give it up as impossible.

How can a pupil have patience to practise month after month without making any visible progress? No doubt the frog who tried to jump out of the well, and fell back one foot for every two that he jumped forward, was not discouraged, for he persisted till at last he jumped out; but how must that poor horse feel who stands in the treadmill and keeps lifting and putting down his feet, but never advances; so must the student feel, who toils without visible progress. There is no encouragement to pupils like making them do something well, no matter how small a thing, in a short time; it gives them confidence in their own powers.

I once said to a little girl, after hearing her elder sister play a piece on a piano: "Now, will you play us a piece?" "Oh!" she replied, "I cannot play anything yet; I have only taken lessons three years." "Three years!" I exclaimed; "why, one of my little pupils has only taken three months and three weeks, and she has just played in a concert a charming little piece full of runs, and played it without notes, and she was not a very musical little girl either."

The Kodak says—"You press the button and we do the rest." Likewise, the first four measures of a study say—"You do us as we ought to be done and we do the rest."

BEETHOVEN'S PERSONAL APPEARANCE.

How did Beethoven look? When we put this question, each of us sees at once before him the striking face, which, perpetuated in numberless reproductions, is known the world over. It seems, however, that in reality these features resemble those of Beethoven only in a very slight degree. In a book long since nreared and forgotten—"The Memoirs of Ludwig Rellstab"—the author describes a visit to Beethoven, and incidentally speaks of the outward appearance of the master: "So I sat down beside the melancholy sufferer. His hair, which was almost entirely gray, stood up in bushy disorder on his head, neither smooth nor curling nor bristling, but a mixture of all. His features, at the first glance, seemed insignificant; the face was much smaller than I had pictured it to myself in accordance with those likenesses investing him with the untamed fierceness of genius. No suggestion of that uncouthness, that wild intolerance of restraint which they have lent to his physiognomy to bring it into agreement with his works. The nose was slender and sharp, the mouth benevolent, the eyes small, light gray, but eloquent; sadness, suffering, kindness I read in his face; still, I repeat, not a trace of severity, not one of that magnificent daring which marked the flights of his spirit, was apparent, save as a fleeting expression."—From the German, by F. A. VAN SANTFORD.

LIFE OF RICHARD WAGNER.

II.

WRITTEN BY HIMSELF.

I was one-and-twenty then, full of the enjoyment of life and of a sanguine, almost of a look at the world. "Ardinghello," and "Young Europe" tingled through all my veins; Germany seemed but a very small portion of the earth. I had emerged from my abstract mysticism, and was learning to love the material. Beauty of matter, wit, spirit, seemed to me excellent things; and as far as music was concerned, I found them all among the Italians and French. I abandoned my model, Beethoven. His last symphony seemed to me like the limit of a great epoch in art, beyond which no one could pass, but within which no one could attain independence. He seemed to me to have reached this when he came forward with his lesser orchestral compositions, leaving untouched the great exclusive form of the Beethoven symphony; it seemed to me as though, beginning with a minor but thoroughly independent form, he meant to create a greater one for himself.

Everything about me appeared to be in a state of fermentation—a "working;" to abandon myself to this seemed the most natural thing to do. On a charming summer tour to the watering-places in Bohemia, I projected the scheme of a new opera, *Das Liebesverbot* (The Love-Forbidden), for the libretto of which I made use of the material of Shakespeare's "Measure for Measure," with this difference—that I laid aside the serious element there prevailing, and modelled it entirely in the spirit of "Young Europe;" free and unconcealed sensuousness won the victory over prudish hypocrisy.

In the summer of the same year, 1834, I accepted the position of musical director at the Magdeburg theatre. I very soon succeeded in the practical application of my musical knowledge to the duties of a leader, and the novel association with the singers and songstresses behind the scenes precisely suited my fancy for varying amusement.

I brought out the overture to my "Fairies" at a concert, and I had excellent success; but in spite of it I lost my liking for this opera, and as I could no longer personally attend to my affairs in Leipzig, I soon after decided not to trouble myself any further about it, which decision was practically the same as giving it up altogether.

For a New Year festival in 1835 I contributed some hastily composed music which met with general praise. Such easily won success seemed to confirm to me in the theory that to gain applause one must not be at all scrupulous in his choice of means; and I went on according to this idea in the composition of my *Liebesverbot*, giving myself no trouble whatever to avoid echoes of the French and Italian schools. After a trifling interruption, I took up the work again in the summer of 1836, and had it finished just before the breaking up of the opera troupe at the Magdeburg theatre. I had twelve days before the departure of the leading singers; and my opera must be studied in this interval if I wished to have it brought out then.

With more recklessness than thought I let my opera, which included some decidedly difficult parts, go on the stage after only ten days' study—trusting to the prompter and my leader's baton. But in spite of these I could not baulk the fact that the singers only half knew their rôles. The performance was like a dream to everybody; no one could get a reasonable conception of the thing, yet whatever went off even decently was fairly applauded. For a variety of reasons no second performance took place.

But in the meanwhile the serious side of life had made itself known to me. The outward independence I had been so quick to seize had led me into every kind of absurdity—pecuniary necessities and debts tortured me on every side. It was time for me to make some extraordinary venture, that I might not actually fall into the common rut of want. With no prospects whatever of success, I went to Berlin, and offered my "Liebesverbot" to the director of the Royal Theatre for production. Received at first with the brightest promises, I was forced after long delay to learn that no one of them was honestly meant.

I left Berlin in the most wretched state, to apply for the situation of musical director at the theatre at Königsberg in Prussia—a position that I afterward received. In that town I was married in the fall of 1836, while I was in the most wretched outward circumstances. The year that I spent in Königsberg passed among the pettiest cares—utterly a loss for my art. I wrote nothing but one overture—"Rule Britannia."

In the summer of 1837 I made a short visit to Dresden, and there the reading of Bülow's novel to the "Rienzi" brought me back to a favorite idea upon which I had already dwelt—that of making the last of the Bononi Tribunes the hero of a great tragic opera. But kept from the execution of the plan by adverse outward cir-

cumstances, I did not employ myself any further with projects for it. In the fall of the year I went to Riga, to assume the position of first musical director at the new theatre just opened there under Holtei. There I found excellent material collected for my opera, and I set to work thoroughly *con amore* to make use of it. Several passages in my works were composed at that time for individual singers. I also wrote the libretto for a two-act comic opera, *Die drei Hugenotten*, and I bought the material for it from a story in the Arabian Nights. I had composed two numbers of it, when I found to my annoyance that I was again fairly on the way to the composition of music of *la Adam*, and my spirits, my deeper feelings, were inconceivably hurt by the discovery. I put aside the work in disgust. The daily practice and conducting of Auher's, Adam's, and Bellini's music did their part to thoroughly do away with the thoughtless pleasure I had taken in them.

The utter childishness of the theatrical public of our provinces, and the want of what might be called taste, were a first judgment of any new work of art presented to them—since they are only accustomed to seeing the performance of works that have already been judged and accredited elsewhere—brought me to the decision on no account to let an important work have its first performance at the smaller theatre. When I felt and had the earnest desire to undertake some great work, I gave up all idea of a speedy performance of it to be brought about somewhere near at hand. I thought of some leading theatre that should some time produce it, and troubled myself little about where and when such a theatre might be found.

So, then, I projected the scheme of a great tragic opera in five acts: "Rienzi, the Last of the Tribunes;" and I laid out the whole from the beginning on so great a scale that it would have been impossible to produce the piece for the first time at any minor theatre. Indeed, the grandeur of the subject permitted no other course, and I was governed in my action less by choice than by necessity. In the summer of 1838 I worked at the subject matter. At this period I was teaching our opera troupe, and the gratification and spirit, Mehli's "Jacob and his Sons."

When, in the fall, I began my "Rienzi," I bound myself to nothing but the single object of giving my subject fitting expression; I set up no model for myself, but abandoned myself entirely to the feeling that preyed upon me—the feeling that I had now reached a point where I could demand of my artistic powers something really of importance, and expect from them something significant. The thought of being consciously shallow or trivial, even in a single measure, was terrible to me. I continued the composition until the winter with full enthusiasm, so that in the spring of 1839 I had the first two acts completed. At the same time my contract with the director of the theatre came to an end, and various circumstances made it disagreeable for me to remain longer in Riga.

I had for two years cherished the plan of going to Paris, and now I felt that I should not let the scheme of a libretto to Scribe, with the proposition that if it pleased him he should work it out for his own benefit, and should in return get for me the engagement to compose this opera for Paris. Of course, Scribe let this proposal pass almost without notice; nevertheless, I did not give up the plan, but took them up again in the summer of 1839, with new earnestness, and promptly persuaded my wife to set out with me in a sailing vessel which was to carry me to London.

I shall never forget this voyage; it lasted three weeks and a half, and abounded in mishaps. We were three times caught in violent storms, and once the captain was compelled to put into a Norwegian port. The passage through the Norwegian groups made a singular impression on my fancy; the legend of the Flying Dutchman, as Lieard's confirmed by the lips of the sailors, took on for me a definite, peculiar color, such as only the adventures I had passed through at sea could have given it.

We passed a week in London, resting from the terribly fatiguing voyage. Nothing interested me so much as the city itself, and I went to see the most famous theatres of the theatre. I stayed a month at Boulogne-sur-Mer. There I first made Meyerbeer's acquaintance. I submitted the two completed acts of my "Rienzi" to him, and he most kindly promised me his assistance in Paris.

I entered Paris at last, with little money, but the highest hopes. Entirely without introduction to him, I found myself altogether dependent upon Meyerbeer. He seemed to prepare for me with the most thorough care everything that could further my wishes in any way; and it would certainly have seemed to me that I was well on the way to the desired goal, if it had not happened, unfortunately for me, that during the whole time of my stay in Paris Meyerbeer was for the most part—indeed, almost always—absent from the city. Even at a distance he wished to be of use to me; but, as he warned me beforehand, any pains taken by letter could be of no use where only the most persistent personal effort could gain success.

At first I entered into relations with the Théâtre de la Renaissance, which at that time produced both dramas and operas. The arrangement of my "Liebesverbot" seemed to me best fitted for this theatre; and the somewhat trivial subject would have been good matter to work

over for the French stage. I was so urgently recommended to the director of the theatre by Meyerbeer, that he could not but make me the best of promises. Shortly after, one of the most prolific of the Parisian dramatic poets, Dumersan, offered his services to me to undertake the re-arrangement of the subject. He translated with the greatest success three pieces which were selected for a trial hearing, so that my music fitted the new French text even better than the original German; it was met with such success in France, most easily understood, and everything promised me the best results, when all at once the Théâtre de la Renaissance went into bankruptcy. All the trouble and hope had been in vain.

In the same winter, 1839-40, I composed, besides an overture to the first part of Goethe's "Faust," several French songs; and other smaller compositions, among them, of Heinrich Heine's "Two Grenadiers." I never thought of a possible production of my "Rienzi" in Paris; for I foresaw with certainty that I should have to wait at least five or six years before such a plan would be practicable, even at the most favorable circumstances; besides which, the translation of the libretto of the already half-finished opera would have put insurmountable obstacles in the way.

(To be Continued.)

JOHANN STRAUSS.

JOHANN STRAUSS, the composer and "King of waltz music," will celebrate his musical jubilee shortly. The Viennese are making preparations for the event. Strauss was born in 1826. When he was only six years old he became a composer. At eighteen he was clerk in a savings-bank, but at nineteen he was engaged as a conductor in a concert-hall. So great was his success that he decided to devote himself entirely to music. After the elder Strauss had passed away, the younger incorporated his band and that of his father. He now made a tour, visiting the most famous theatres of Austria, Warsaw, and some of the larger German cities. In St. Petersburg he was so well liked that he was engaged for ten years to conduct the Petropavlski Park concerts. Dr. Edmond Hanslick, the eminent Viennese critic, in writing of the early success of the young Strauss, says: "The young man's animal spirit, so long repressed, now began to foam over; favored by his talent, intoxicated by his early successes, petted by the women, Johann Strauss passed his youth in wild enjoyment, always productive, always fresh and enterprising, at the same time frivolous and somewhat thoughtlessness. As in appearance he resembles his father, handsome, cheerful, ever more refined and modern, so also his waltzes had the unmistakable Strauss family physiognomy, not without a tendency to originality. Our Viennese, the most expert judges in such matters, at once recognized the 'father's' style, and the young man, who promised soon to overtake his famous parent."

Strauss devoted himself for more than a quarter of a century to the composition of dance-music. His Opus 314, "On the Beautiful Blue Danube," is now a national overture popular piece, and was originally written for male chorus and orchestra, and it was the way in which the composer's entrance into the field of operetta. In 1871 Johann Strauss produced at the Theater an der Wien his "Indigo and die Vierzig Ränber," his first operetta, and he soon became famous in Europe and America as an operetta-composer. Some of his works, such as "Die Fledermäus," are provided with excellent libretti, and the music is in the composer's best vein. In this country he is known widely as the writer of "The Merry War," "The Queen's Lace Handkerchief," and "The Merry Widow." He visited this country in 1893, when he appeared at Guelph's Peace Jubilee in Boston, where his conducting of his own music was one of the most agreeable features of the concert. Like his father, he conducted violin in hand, occasionally playing with the orchestra, and gracefully swaying his body to the rhythm of his own music.

His waltzes are intended as much for the concert-stage as for the ball-room. Most of them have elaborate and artistic introductions, having, as Mr. Finck says in his article in "Famous Composers." The aspect of an overture, often delightfully foreshadowing the waltz themes in a dreamy, passionate, and tender manner."

Hans von Bülow had a high opinion of Strauss. He once wrote: "I am very fond of a Strauss waltz, and I cannot say any reason that such a work, which is always artistic and may be classed among the best of its kind, should not be performed, from time to time, by a large orchestra in serious concerts. It would give our ears a little more rest from the severity of the classics, and would act like lives in preparing our palate for a fresh course."

In Bülow the only eminent musician who has expressed his unqualified admiration of Strauss, father and son. Meudelssohn, Meyerbeer, Chernbini, and others have done the same, and Wagner wrote that a Strauss-waltz "surpasses in grace, refinement, and real musical substance" the majority of the labored compositions that are placed on concert-programmes.

* "Ardinghello"—a romance by Heine, defending the role of the sensuous element in literature; published about 1786.—TRANSLATOR.

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MAKING IT CERTAIN.

BY CHARLES W. LANDON.

THERE is a promising field of investigation and invention of ways and means for the progressive pianoforte teacher, in finding out devices by which the pupil can certainly and easily learn everything taught. The key to this seems to be "tangibility." By this means the most subtle facts can be brought within the grasp of even dull pupils. None of us are so very spiritual in our nature but something that we can take hold of, that we can feel, is of a certain satisfaction to us. To illustrate: Suppose you wish to teach the "Arm Touch" of the Mason "Touch and Technique," Vol. I. Call to the pupil's mind the whip which the teamster uses, the stalk and braided lash. Let the pupil consider his hand from a loose wrist as the lash of such a whip. Now have him strike C, swinging the non-resisting hand with arm effort, making a whip of it. By many experiments, this has proved an easy and sure way of teaching this touch, which touch is the foundation of octave playing.

Suppose you wish to teach exercise No. 3 of this same volume; here ask the pupil to close his hand into an easy and natural fist and turn his hand over and see where the finger tips strike the palm most easily and naturally. It will be found to be near the ball or root of the thumb. Now have him consider this exercise as the reverse in accent and counting of No. 2, and as he snaps under the accenting finger feel each finger tip come in light contact with the palm near the ball of the thumb. This feeling of finger tips at that place ensures the right movement. Suppose you wish to teach this same exercise with the second joint movement of the fingers—a most valuable thing to do; then have him turn his hand with the palm up in sight, and easily curve the fingers till the ball, not the tip, rests gently on the fleshy part of the hand at the roots of the fingers; still holding this position, let him reverse his hand and see how level it is on top, just the exact movement wanted. In practice, let him snap the accent with a moderate power, each time closing the finger so that he feels the contact of the ball of finger as above directed, and he has the touch to perfection.

Suppose you wish to take the stiffness out of the pupil's touch. Take exercise No. 1 of this book, and placing the finger on C, have him let his arm drop suddenly, let it drop, not make it fall—drop as if it fell from him, fall as a dead weight, and in the falling call his attention to a feeling of pressure under the finger nail, as if it pressed upward on the nail, squeezing the flesh under it very perceptibly. The attention being called to this enables the stiffest and most nerve and tendon bound pupil to let his hand fall unhindered and unstrained, fully devitalized, because his attention is at the finger point and not in the arm.

Take the same exercise and try the reverse motion. Let the finger be on the key and the arm and wrist loose, very low, so that he is reaching up to the key upon which his finger is holding the weight of the arm; suddenly pull the arm up to the normal position by a quick pull of the finger, feeling the same crowding of the flesh under the finger nail. In this, the arm is loosely passive and inactive, the finger doing all the work. Any amount of illustration might not have led the pupil to have done this correctly, even after many lessons, while it takes but a moment to teach him to observe this feeling of pressure under the nail in this way because it is something by which he can measure results, feel, realize, and know that he is doing it correctly—in fact, these devices hedge in the pupil so that he cannot do the exercise wrong. They enable him to really devitalize his stiff arms, wrists, and hands.

In teaching the "Velocity" scale work of the Mason system, the writer follows a similar plan, and has the satisfaction of seeing pupils get it perfectly at the very first trial, and come to their next lesson playing velocities as rapidly as old veterans. The pupil is told that Rhythm has a carrying power and active force much like a deep and rapidly running river, a stream that will float and carry down a warship as easily as it does a bit

of straw. Neither the ship nor the straw exert any effort to float downward; they are entirely passive, letting the current carry them. Rhythm will similarly carry the hand over a group of notes if it is sufficiently passive and devitalized. The teacher should then play the D flat scale in "Velocity" of one octave and add a few notes, one at a time, beyond the octave, counting out aloud with great depth of feeling on "one" and "three," not loud counting, but as if it came out of his very soul; meantime the correct finger "lands" on the end key of the row apparently without effort on his part. Strike the first key with the "whip-lash" touch, arm touch, above described, still further devitalize the whole arm, wrist, hand, and fingers, and as the row progresses to its end key let the arm raise somewhat, so that the hand is loosely drooping at the finishing key, this end key being somewhat accented, the whole row being very light. The pupil can do this at the first trial, if this is all made clear to him, as perfectly as does his teacher—provided nothing is said about "Velocity," fast playing, of its being difficult, or in any way giving him the impression that it is at all out of the common and ordinary thing. But if, when he recited the scale you told him to play it from five to ten times as fast as he was then doing, he could not do it for the life of him, yet by the above-described method he does do it and is not conscious of even the least effort—and right here is the secret of it all, he not being "conscious" of effort.

In every day's studio experiences this "tangibility" idea is being worked out, and that with most surprising results. It applies to that most subtle subject, phrasing and expression, as readily as in the exercises described, and, furthermore, it tells the pupil what to do, how to do it, and then hedges him so that he cannot help but do it correctly and that with ease. It also gives the pupil a confidence that does much for his rapid and best advancement in many ways. He realizes that music is a language that talks to his soul, that it is something more than notes and finger technic. It becomes a living reality to him, and appeals to all that is pure, best, and most noble in his character.

A WORD FOR PRIVATE RECITALS.

BY HELEN L. GRAMM.

I WANT to say a few words in defence of private recitals, which were so sweepingly condemned in a recent issue of the ETUDE, and submit a bit of my experience for the benefit of any who may be interested.

After several years' experience in giving pupils' recitals, both public and private, I am thoroughly convinced that a properly conducted private recital is of inestimable benefit to both teacher and pupil. In fact, no pupil of mine is allowed to appear in a public recital who has not already had his mettle tested before an audience of seventy-five or one hundred at my residence or studio.

Five or six of these little musicales are given during the season, at which the pupils play such pieces as have been learned at their lessons, without any special preparation. The fact that this is required stimulates them to better work.

As all invitations are restricted to the parents or guardians of the pupils, this rule being invariably followed and distinctly understood, no ill feeling is engendered.

Many pupils are very timid and nervous over their first appearance who, after having played at one or two parlor recitals, are perfectly at ease on the public stage.

Of course, as mere advertisement the private recitals are not particularly advantageous, although always receiving mention in the press, but musically they have been of great value to all my pupils, particularly such as lack confidence and those in the lower grades.

"Have public recitals by all means," but just try private ones also, and see how much better the public ones will turn out.

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BY W. J. HENDERSON

For instance, we are studying a sonata by Scarlatti. It is animated, bright, intelligent, and even humorous. It is not profound and in form is rudimentary. Perhaps the teacher has at some previous time instructed the pupil as to the nature of the sonata form. The pupil at once says: "But this which you call a sonata is not in the sonata form at all." The teacher leans back in his chair and says: "My dear child, what do you suppose was the meaning of the word 'sonata' in the early days of modern music?" The pupil says nothing but looks an interrogation. The teacher continues: "The word 'sonata' originally meant 'sounded,' and was applied to anything that was played, in contradistinction to 'cantata,' which was anything sung. In the earliest days, you must know, compositions were written for voices unaccompanied. Subsequently this same sort of composition was written for voices or instruments, and when played it was a sonata. Some of the early collections were marked 'da cantare e sonare,' which means to be sung or played. But the compositions of Domenico Scarlatti were intended to be played only, and so were sonatas and nothing else. But you will find that the elements of the modern form, to which that name has been given, are present. The piece is in two parts, of which the first exposes the thematic material and the second works it up. And you will notice that Scarlatti has dropped the polyphonic style and writes in the monophonic—that is, he gives us a melody with accompaniment. Do you know why?" The pupil probably does not, and the teacher continues: "His father, Alessandro Scarlatti, was a singer, a teacher of singing, and a great operatic composer. He wrote operas which were especially favorable to the display of vocal ability and he established the operatic aria. What could be more natural than that his son, Domenico, should transfer to the piano the father's pleasing and popular style of writing? As a matter of fact, Domenico said that no one need seek for profundity in his works, but would find in them rather 'the ingenious pleasantry of art.' Now, how ought you to play this sonata?"

"I think," the pupil will probably answer, "that as Domenico Scarlatti tried to be vocal in style and pleasing, it ought to be played with a clear singing tone and with a generally vivacious manner."

If you induce your pupil to come to a conclusion like that you have accomplished far more by your five minutes' talk than you would have gained by half an hour's labor at the technical aspects of the composition. Suppose now that the next lesson is on a Haydn sonata. The pupil, whose intellectual curiosity has been aroused, soon notices great differences between this work and the Scarlatti composition, and says: "I should like to know just why this piece is unlike the other."

"In the first place," says the teacher, "there is a great difference in form. When you come to Haydn you find that the first or principal allegro of the sonata always has two leading themes instead of one. This practice had been gradually growing among composers, but Haydn established it. As Elterlein says, 'He re-

"There," replies the teacher, "you show your growing power of musical appreciation. The fact is that in Haydn's time composers had not thought of imparting to their music a deep spiritual significance, and therefore you will not find complex emotion in the sonatas of our delightful Haydn. There is a beautiful unity in each of his works, but it is the unity of simplicity. You have, I am sure, seen some well designed Gothic cathedrals, in which flying buttresses, rose-windows, pointed arches, and tapering spires all combined to produce one effect—an architectural revelation of man's aspiration toward the celestial. That is a kind of artistic unity you will not find in Haydn. His sonatas, as a rule, are animated by a common sentiment, but it is not profound or recollective. Its expression, like itself, is simple and direct, and is diametrically opposed to what may be called the modern affectations of style, such as the tempo rubato, dramatic, sforzandi, or declamatory accentuation of any kind. With Haydn music was in her springtime. The whole atmosphere of his sonatas is genial, light-hearted, even humorous. Perhaps nothing better has been said of him than the words of Rubinstein: 'An amiable, genial, merry, naive, careless tone; not touching in the slightest degree upon the woe or woe of mankind, or the spirit of the world and its sorrows; bringing his *Musænas* (Prince Esterhazy) a new symphony or a new string-quartet almost every Sunday, that good old musician with his pockets full of bon-bons (in a musical sense) for the children (the public); however, always ready to give the badly behaved a sharp reprimand; the good-natured, faithful servant and functionary, the just and strict teacher, the good souled pastor, the distinguished citizen in powdered perrique and one, in a long, broad frock, in frill and lace, in buckled shoes—all that I hear in the music of Haydn. Their *him* speaks, not High-German, but in Vienna dialect. Whenever I play or hear his compositions, I see his public; ladies, who on account of the prevailing toilette can scarcely move themselves, and who smile and nod, applauding his graceful melodies and naive, musical merriment with their fans; gentlemen who, taking a pinch of snuff, snap the box-lid down with the words, 'Nay, after all, there is nothing to compare with our good old Haydn.' Now, my child, play the sonata with these thoughts in your mind, and perhaps at some future time we shall talk of other sonatas."

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—There is a class of pupils who assume to be teacher as well as pupil. Of these there are various grades. The confirmed tyrant pupil gives the teacher no chance whatever to speak, and consequently never learns anything. The pretence time of the lesson is wasted in having the teacher listen to the suggestions of the pupil. These suggestions are always of the most commonplace description, and never of any value to the teacher.

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MUSIC LESSONS FOR BOYS.

BY F. HERBERT.

It is doubtless the experience of most teachers of music, that among their pupils the girls largely outnumber the boys. Since the schools do not show such a difference, it is proper to ask why. In England the disproportion is not so great; and in France, Italy, and Germany the difference is much smaller. It would be interesting to trace the reasons for this condition, but it is more important to convince the public of the expediency and necessity of a musical education for boys.

The educational value of music appears in the refinement and spiritualization of character inherent in its study; in the close connection between good practice and good results (this is reversible if you like); and the development of ear and hand. It would help to keep the boy off the street and out of bad company. If after a course of three or four years he changes off to a band or orchestra instrument, again there are rewards for a little patience and perseverance. He may innocently yet thoroughly enjoy himself by joining some musical organization, where they will quietly reduce the circumference of his head a little; or he may help amuse the young folks in his mother's or some other fellow's mother's parlor. He is sure to be sought after, welcomed, and well received wherever he goes.

There is another side to this question. The lack of musical atmosphere in America is due in a great measure to the fact that the men of this generation cannot appreciate music which is not pronounced in rhythm, and very simple in harmony and melody. What does a father ask his daughter to play for him? Which piece does the big brother approve of? Which selections in the concert and recital hall are most loudly applauded?

SINGERS VS. MUSICIANS.

BY PERLINE V. JERVIS.

The line is fast being drawn between singers and musicians, and with justice. The writer's experience as a piano teacher has taught him that the average singer is the least educated of all musicians. Some years ago one of the most prominent of American musicians told the writer that he frequently found it necessary to tell some member of his choir that according to our system of equal temperament, D flat and C sharp were the same tone. Perhaps the day of such teachers has gone by, but the writer knows of vocal teachers to day who do not know the tonic chord from the dominant, and who would be put to the blush, as far as musical knowledge is concerned, by many a twelve-year-old piano pupil. How many vocal students know anything of harmony or counterpoint? Yet a fair working knowledge of the former can be had with a season's study.

Not long since the writer heard a singer of some prominence mutilate one of Schumann's noblest songs by accompanying the voice part with an alternation of the tonic, dominant, and relative minor chords, brought in at irregular intervals, sometimes with the third of the chords lacking. A little knowledge of harmony would at least have enabled the singer to add a little more variety to the so-called accompaniment.

This suggests another query. Why do so many singers consider the accompaniment as a mere appendage to the voice part instead of an integral and inseparable part of the song? Perhaps, because of the lack of the broad, all-round musical education necessary to enable them to form a concept of an art work as a whole. All the attention is concentrated on the voice production, and as long as the voice part moves along serenely, the performance is considered all right. How many singers can analyze a composition or know anything about musical form? Yet with such a clear and concise work on the subject as Mathews' "Table of Musical Forms" accessible, there is no excuse for such ignorance.

How many students understand the principles of phrasing and expression? Christian's "Principles of Piano-forte Expression," while written for pianists, contains many suggestions of great value to the thoughtful vocal student.

Why do so few pupils realize that a few minutes' practice with the brains in the muscles, so to speak, is worth hours of unthinking, parrot-like routine work? An understanding of mental automatism, or the reflex action of the muscles, should prevent unthinking practice. Why do vocalists sing much trash? If a pianist should give a recital with a programme on a par with that of many a song recital, he would be in some danger of being hissed off the stage.

Finally, why must the student go to one teacher for voice production, to another for interpretation and style, to a third for ballads, to a fourth for German Lieder? Any thoroughly educated piano teacher is able to not only build up a technique, but to interpret, harmony, counterpoint, and musical forms well. Should not a vocal teacher be able to do the same? To be sure, this is an age of specialists, but is not this specializing making us narrow musicians? The only correction of this narrowness is a knowledge of all kinds of music outside our specialty, a thorough acquaintance with theory, a most liberal literary education, and a frequent association and interchange of thought with other musicians.—Vocalist.

REGINALD DE KOVEN in the columns of the *New York World* is the writer of this article on the condition of music for the pianoforte composed by the native composers.

A representative American publisher is responsible for the statement recently made to the writer that an astonishingly small amount of piano music is now being written in America and by American composers, the works of the modern European composers, except Chopin, Liszt, and others, entirely filling this field. The older composers, like Dr. Mason, still are writing a limited amount of music for the piano, but the younger composers seem to confine their attention almost entirely to song writing. The output of songs is already very large, and when it is considered that only about one out of every dozen songs offered is accepted for publication the enormous amount of music of this class which is being written may be judged.

The reasons for this state of affairs are, one would think, sufficiently obvious. A good song, and it is pleasing to know that the songs now being written in America are distinctly better in point of artistic value and merit than those of English manufacture, finds a much readier sale, and is, therefore, of greater pecuniary value than an equally good piece of music for the piano. It would seem almost as if the race of amateur or drawing-room pianists were becoming extinct, and with it that class of pianoforte music known as "drawing-room" or "salon" pieces. In the face of all the many opportunities which we have of hearing really first-class professional pianists playing, an amateur pianist must to day be bold indeed who would get up to perform a piece in public without an amount of previous practice and training which would make the amateur pianist of a dozen years ago stare in astonishment. This fact in itself argues a growth of musical culture, taste, and appreciation which is most encouraging.

The modern composer who would devote his attention to composing pianoforte music in classical style with any hope of popular encouragement or pecuniary reward must be indeed sanguine. The freedom of the song form and the moderate amount of strict formal knowledge requisite to be proficient in it is another inducement for composers, influenced by the modern tendency, which is distinctly away from classical form in music, to turn to the song form as a ready and grateful means for the expression of their musical ideas.

The pianoforte music which is popular to-day is all in a sense formless, impressionistic, and emotional; in a certain sense programme music, supposedly characteristic of some scene, sentiment, or incident. A bit of ballet music with a characteristic title like Chaminade's "Pas de Cymbales," a modernized minuet or gavotte, some fleeting musical impression, or "pensee fugitive," is the readiest pianistic way to popular favor. The preponderance of the song form, the first form in which national music properly so called can be expressed, is perhaps to be expected in a nation whose musical productivity is just beginning, and may therefore be considered as the first sign of the growth of a distinctly national school of music.

It often occurs that piano pupils make much faster progress in execution (mere technique) than in reading, time, or style. This is not productive of good results, and the teacher should be watchful not to allow the disparity to become too great. Some pupils, especially the younger, very readily become discouraged, irritated, and disgusted with music, while others who have more perseverance, learn to play a few difficult pieces without acquiring any better insight into the real art of music. Unless there is a deep seated determination on the part of the pupil to practise with the sole object of display and effect, the teacher will do well to awaken an interest in concerted music, easily encouraged and cultivated in our days, when, for a trifling outlay, we can purchase the treasures of great authors, in editions for four or even eight hands. Let a portion of the lesson be devoted to the trios, quartets, or symphonies of Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, the lighter overtures of French and Italian composers, or the numerous well-written pieces of modern authors, and the pupil will soon become more expert in reading and learn to pay better attention to the value of notes, rests and other signs. Of peculiar difficulty and greatest use are the overtures of Beethoven.

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MUSICAL NOTES.

BY R. E. AYRES.

It is not true that musical education precludes literary training; it is not a necessary condition of affairs. If it were so this journal would have very little to say about it. It would be so deplorable and so pathetic that it would be only cruel even to mention the fact in a journal like this. But it is not necessary. The time is surely coming when musical education will include literary training, will demand it, and when our very best musical critics will be also our best artists. The practice of music is so absorbing and keeps one so constantly in the romantic realm that the temptation is to neglect everything else. It is the desire of this journal to help the musician overcome this temptation. It hopes for very little along this line with the older musicians. The appeal is made to the young that they may not neglect this important mental training in their youth. After the habit is fixed so that one constantly dwells in the mental realm, there is very little hope of going over into the intellectual life. Some one will reply that it is impossible to understand the best class of music and interpret it as the artist does interpret it without much intellectual power. This is true. To follow a movement of Beethoven is a bracing exercise of the intellect, but this exercise is not of the systematic and continuous character that is necessary to the highest development of the intellect. It is necessary at the very beginning of the study of a Beethoven's sonata to exercise the mental powers to their utmost, perhaps, but after the meaning has been grasped, or perhaps we should say a meaning, and a certain interpretation has been fixed upon by the artist, his work is largely automatic. After that, therefore, the mental training that comes to the artist from this kind of study and practice is much like the physical training that comes to the man who occasionally lifts a great weight. What the artist needs is not merely this occasional great effort of the mind to comprehend, assisted, as he often is, by the interpretations of other men, by the commentaries and helps of various kinds, but a continuous, perpetual, habitual daily discipline of the mind, such as the lawyer does receive, such as is unavoidably in the physician's life, or in the life of the minister, a daily dealing with problems which must be solved by himself alone, a daily contact with master minds in science and philosophy, a daily drinking at the fountain of learning. The musician of the future must be a musician of this character; thus he will be more like the masters, like Mendelssohn, and like Wagner, and others.

But let us not be one sided in our statements. Some things are accomplished for the mind by musical study in an incomparable manner. The power of spiritual perception is, perhaps, developed by musical study as by almost no other study. It is a constant training of the spiritual sense; it is one of the most mysterious of all problems to the musical mind, how a man ever attains such heights of spiritual power as some do attain without this musical training. Take Phillips Brooks for example: A friend of the great Bishop mentions the fact that he once heard him singing "Auld Lang Syne" throughout on a single tone. One of the most distinguished literary men in this country made mention of the fact that in his own case he could not distinguish "Old Hundred" from "Yankee Doodle," and yet both these men possessed marvelous spiritual power. The sermons of Phillips Brooks are like symphonies; they are truly musical in their content. Reading one of them is like reading a Schumann symphony. Nevertheless, we can only say that musical thought does not necessarily express itself in the arbitrary language of musical art. It may have a literary form as well as a merely musical form.

A friend of ours made some very severe comments on the musical profession. He said that he had never found a first-class musician who could be prevailed upon to say a kind thing of another first-class musician, or even to believe that there was another first-class musician. Take the artists in our great cities, and how little they love one another. A great artist, in speaking of another world-famed musician, said, "I think he would

make a very good kindergarten teacher." He perhaps meant to imply that he was only capable of teaching the first elements, but that he was not by any means profound. It is curious how profound every man finds himself but how shallow he finds everyone else. Indeed, if we thought as little of ourselves as we do of other men in the profession, we should have very little pleasure in our work. Not many of us would care to go on. A wise Providence has so ordained it that we may think well of ourselves so that we may not despair, that we may think very little of other people in order to keep our courage up. It is not intended that the world shall think so much of us as we think of ourselves, because it is not intended that the world shall be deceived. The world knows we are small by our remarks concerning other men in the profession, but we never discover it because Providence does not wish us to despair. How kind of Providence to provide against our deceiving the world, and yet to provide against our own despair. Perhaps it would not be unfortunate, however, for some of us if we should learn that our opinions of others are not always accepted by the world. And while we may hold these opinions, inasmuch as they minister to our good opinion of ourselves, nevertheless we should be somewhat modest about expressing them, since the world is so skeptical. Is it not a little amusing sometimes to hear Mr. A say that Mr. B is only a child in the profession? to hear Mr. B say that Mr. C has hardly yet begun to make an impression upon the world? to hear Mr. C say that both A and B should study a little longer before beginning to proclaim themselves musicians? to hear Mr. D say that A, B, and C are all mere tyros in their art? and it so goes down to Z with hardly an exception. It is not so among physicians of the same school. (We must admit that physicians of opposite schools are not very modest in speaking of each other.) It is not true among lawyers, even of diverse schools. Providence does not seem to have been so kind to these other professions. Indeed, has any one ever discovered a law of courtesy for musicians?

A literary friend has made the suggestion that musicians in general are very unfortunate in receiving so large a proportion of the adulation the world has to expend, dividing it almost equally with the acrobat and the football player. One has only to play a little or sing a little to gain a large reward in the praise of the community in which he lives. Too much praise is often misleading, and sometimes anything but wholesome. In other professions men do not receive it, therefore they do not suffer from its effects. That should make us all the more careful about criticizing the musician. His temptation is greater than that of almost any other man. How can he properly gauge himself when so many who ought to know are showering their praises upon him?

There are some pupils who constantly talk to their teacher of another, of whom they have formerly taken lessons, discussing each point and the manner in which the previous teacher would have taught or interpreted it. Other pupils have some vague idea of some super-excellent method of touch or finger-action—something entirely new, that is said to be exclusively used in some German conservatory, and to be taught by one person only in this country. To such we may say: 1, that no new method has been invented; 2, that it is not likely that anything radically new will ever suddenly be discovered in music; 3, that the art of music, executive or theoretical, is the growth of centuries; 4, that new things are added slowly, one by one; 5, that the secrets of any art belong to no one exclusively; 6, that the methods of all great musicians are, and must be, essentially the same, differing in minor points only, or at least that these differences denote peculiarity of character and temperament, rather than dissimilarity of system.

—Dr. S. Wilks notes that though music is regarded by many as a purely spiritual faculty, it is capable of physiological explanation. Most investigators acknowledge that it is closely connected with rhythm as exemplified by movement. But physiologists have long maintained that in the muscular sense is the measure of time, and the time sense may, therefore, be referred to muscular contraction and relaxation. There must be up and down movement or rhythm in all muscular action, and in this, therefore, music appears to have had its origin.

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We should not be so absorbed in the theoretical that we neglect the practical.

* * * *

Artistic interpretation is the result of correct study and the application of correct principles. To play a composition with its various recourses of shading only because it is marked so, is to rob the composition of its true spirit, and make of inspiration a machine. Such a principle would make a diamond that did not sparkle, and lose the rose its fragrance. Therefore, be not dependent upon eye symbols alone, but let the inner spirit find expression and give color to the whole, working itself outward—not inward.

* * * *

Neither should one merely strive to teach better than somebody else, but to teach the best they know how—remembering that, however well done may be one's own work, there is always a chance for improvement.

* * * *

It has long been a question for discussion, as to whether music has done more harm than good in the world, which, after all, resolves itself into an individual one: Has it done *me* more harm than good? There is no doubt that many people read a class of books having only a pernicious influence—but this is not the fault of literature; people select these books from choice, and the individual alone is responsible. So it is with music. There are certain associations and influences at work that are demoralizing, and they draw largely upon music for their attractiveness; but one need not seek these. They are not obliged to listen to the trashy, or encourage the taste for such music, unless it be their own wish. Because a few who may be members of the church do wrong, does not imply that Religion or the Church is to blame? Neither is the great art of music; such responsibility must rest upon the individual.

* * * *

The fifteenth and sixteenth centuries were a brilliant and remarkable period with regard to intellectual productions. The fine arts in general, and music in particular, received a greater impetus than ever before. Unfortunately, America was at first settled by a people who had not within them a sense of the poetic nor the higher ideals of thought. Entirely controlled by the spirit of commerce, trade, and conquest, they sought only for material wealth, unconsciously laying a foundation for the new continent that marks the general trend of to-day. It is only within a comparatively short time that the arts are being cultivated for their real worth, for themselves. They are no longer being regarded as a "fad" upon which to hang the requirements of fashion. Europe has been a great contributor toward bringing about this changed condition, and the problem is slowly being resolved, that in music lay possibilities for the development of the mind from an educational standpoint that had not been dreamed a half century ago. Powers of concentration, quickness in thinking, rapidity in execution, and a play upon the whole gamut of the emotions presents no small factor upon which musical study has a direct bearing.

* * * *

It is impossible to assign a position and settled origin to music. It had no real beginning, but has been a series of successive developments, tempered by the demands and cravings of the people. Two men under happy influences express by the tones of their voice the feelings of their soul, yet how different this very expression. So language was the first to feel the need and respond to a varied pitch in order to express its ever varying sentiment; thus gradually a scale of tones was evolved, at first crude, until the development reached all

our major and minor modes, and later the chromatics. In the efforts to imitate the sounds of nature, and in the chorus of many toned voices, harmonious combinations were found necessary, and these were formed as the ability of the people to invent and the needs of the people required. So instrument after instrument was added with all their never ending harmonies and effects, until we have in the modern orchestra the grandest culmination of tone ever conceived. Yet with all this development there never has and never will exist an instrument so sensitive, so full of possibilities, as the human heart. Does the teacher ever fully realize his responsibility, the scope and influence of his great work.

* * * *

Every nation has a music and song of its own peculiar to itself—colored by its national life, customs, the tastes of its people, its musical instruments, and civilizing influences. Music and the manner of producing it give an idea of the intelligence and culture of its people. Reflecting as it does the very emotions and sentiments of the individual, even the very inflection of the voice being a sort of physical and mental barometer, indicating the sensitiveness and refinement of the national life.

The Englishman sings as he lives, is critical, formal, and precise. The Frenchman is gay and loves the merry song. The melodies of the Italian breathe of love. The Northman is serious and melancholy. The German speculative, poetic, and scientific, while the American is a little of them all. Some one has well said, "Show me the songs of the people, and I will tell you by that sign, more than any other, what are the national customs, life, and characteristics." The question then may well be asked—What is the music of America, and what are its distinctive features?

CLASS EXPERIENCES.

In teaching very young children it is important to establish the feeling of time in their minds. In order to do this, I experiment in various ways, one of which is to set the metronome at a quick speed and change the bell every few moments, requiring the child to note each time the change is made.

Another method is to strike one key on the piano very rapidly in succession, accenting first one note in six, then four, three, and so on. The pupil must either write on paper one heavy stroke and five light ones, or one heavy and three light, as the case may be, or clap the hands whenever she hears a change in the accent.

Still another method for instilling the time feeling into the mind is for the teacher to play a short piece and ask, "What is the time?" The pupil begins to count, more than likely getting it wrong the first time, but perseverance will accomplish the desired end.

In playing anything with six-eighths to a measure I inform the child that it can be just as well counted one—two to a measure, and then tell her to count first one way and then the other, changing several times. By these means I find that the feeling of rhythm becomes well established, and one little girl several years old can count almost any simple piece perfectly the first time.

With older children who have for years been neglected along this line, the only method is to enforce the purchase of a metronome and use Mason's Touch and Technique, requiring their daily practice. Even some of their études, in my estimation, should be played with the metronome, setting it very slow at first and learning the exercise with it where the pupil's idea of tempo is especially poor. I have never found parents to refuse the purchase of a metronome for their children when I explain to them that they will never become good performers so long as there is poor time.

I have found the greatest improvement in adopting it in some cases where every other method failed, counting aloud, etc.

It will probably require some months' perseverance in obstinate cases, but from the experience of myself and others, it is a possible thing and should at least be given an honest trial.

G. H. L.

PUBLISHER'S NOTES.

To meet the numerous calls for a higher grade of reed organ music we are getting out a superior series for this instrument. The pieces are all of the choicest, especially adapted and arranged for the reed organ, annotated with copious notes, explaining many novel and practical effects that can be made only on the reed organ. The pieces are selected for concert and exhibition uses, for advanced study, and fine organ playing generally. They are minutely and fully edited, every possible help being given the player in the notation and explanations. Music teachers will find in them pieces to memorize for playing to their patrons and friends, something worthy of the time spent in learning them, for there has been a great amount of effort spent in their editing and arrangement. These pieces are such as are seldom, and the most of them were never before, heard on the reed organ, and the effects made by playing them finely will be a revelation even to the best teachers and amateurs. This superb series of advanced reed organ music will be issued as sheet music, and will be finely engraved and beautifully printed on good paper.

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THIS is the time of the year when our patrons return their "music on sale," and we wish to again impress them with the necessity of putting their names on the outside of all packages, so that when received by us we can give proper credit. Such omissions have been a source of constant annoyance to us, and in many cases, to them. As, for instance, a package of music is returned to us without a name or anything by which we can identify the sender. We make an inventory of said package, but the party to whom it is due, not being known to us, does not receive credit on account. It is held on file until we can identify the sender, which, very often, proves impossible. Our patrons, of course, receive statements of their accounts minus such credit, which they are sure is due them, and write us to this effect. Now, are we really to blame under the circumstances? We do all in our power to keep the necessity of placing the name of the sender on all packages in the minds of our patrons, and yet we have many packages every season of which we cannot identify the owner. We have, at the present time, more than 90 such credits on file, left over from last year. If our patrons would only remember to put their name on all packages returned and drop us a card at the same time, stating that they have returned their music, it would avoid an untold amount of trouble at our end and possible annoyance at the other.

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THE work on Embellishments, by L. A. Russell, has been unavoidably delayed almost another month. However, it is now on press and will be out from the binder in a few days. All special offers for the book are now withdrawn. If any one desires to examine the book we will cheerfully send it on sale. The other works of the special offer, Vols. IX and X of "Graded Course of Piano Studies," by W. S. B. Mathews, and "Selected Studies of Concone," by C. B. Cady, are progressing rapidly. The special offer on these is still open at 25 cents each.

SINCE Grade II of Landon's Reed organ is now on the market we will make a special offer for Grade III, the manuscript of which is all on hand. The work will be sent to any one sending 25 cents in cash with order, when issued, which we hope will be during the summer. This grade is suitable for players who have finished the instruction book by same author and need something more advanced. There is nothing now on the market that fills this want. Every one who has to teach organ music should send for this volume in advance of publication. They retail at \$1.00.

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TESTIMONIALS.

Wilson G. Smith's "Romantic Studies" received, and I like them immensely, especially "Homage to Schumann," "Gavotte Pastorale," and the "Scherzo alla Taranella."

J. H. HARR, Director Detroit Com. of Music.

The "Romantic Studies" by Wilson G. Smith seem especially serviceable for the development of rhythm; they are pleasing and useful, and will, doubtless, be extensively used.

AB. M. FORSTER.

Mr. Alfred Veit, pianist and litterateur of New York, writes about "Romantic Studies" by Wilson G. Smith, as follows: "The Homage to Schumann" and "Homage to Chopin" are splendid introductory studies to the works of those masters. The 'Gavotte Pastorale' is very

dainty and ought to be eagerly sought by lovers of novelty."

Allow me to express my thanks and appreciation for the two copies of Vol. VIII, graded course of "Studies" by Mathews, received the other day. I have looked them over carefully and consider them the most pleasant and instructive set in that grade I have yet seen.

VIRGINIA P. TUTTS.

I consider the "Romantic Studies for the Pianoforte" by Wilson G. Smith (Op. 57), which have recently been issued by your house, quite an addition to a player's repertoire, as well as a help in teaching, especially the "Homage to Chopin," the "Melody," and "Murmuring Zephyrs."

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F. W. ROOR writes us:—"I am having exceptional opportunities here to study the present Italian standards and methods for singing. Through unusual good fortune I have the entrée to everything that I wish to see at the conservatory here in Milan, and I am spending much time there hearing the pupils and talking with the professors. Before I leave I expect to attend the exercises of the Choral Class at the Scala, and some other classes, by means of which the Government gives instruction to the masses. In Germany I made some very interesting and profitable studies in vocal method and systems of instruction. I made myself a member of one Choral Society and also attended the rehearsals of another in Munich, and I visited the various schools and heard their musical exercises."

I expect to do the same thing in Paris and London. Then I shall return to my work with the assurance that I know approximately what is being done on this side of the Atlantic in my line of work.

I have looked over the six numbers forming the set of "Romantic Studies," and beg to say that aside from being very characteristic, they must prove extremely useful, especially with a certain class of pupils; and for my part, I will embody them forthwith in the curriculum of the Music Department at the Bailey Springs University (Bailey Springs, Ala.).

JANOSLAW DE ZIELINSKI.

This morning I received two copies of "Mathews' Graded Studies" No. 8. Allow me to thank you for the prompt sending of the same. I am more than ever delighted with these studies, now that I have examined No. 8.

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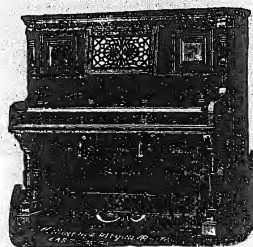
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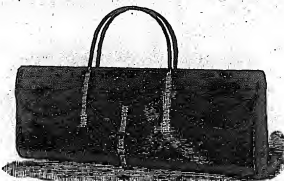
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